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SEPTEMBER 1993

WIZARD™

No. 25 SILVER ISSUE

THE GUIDE TO COMICS

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X-MEN

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Number 25
September 1993

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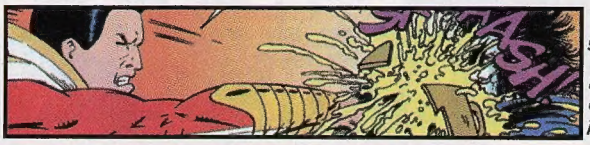
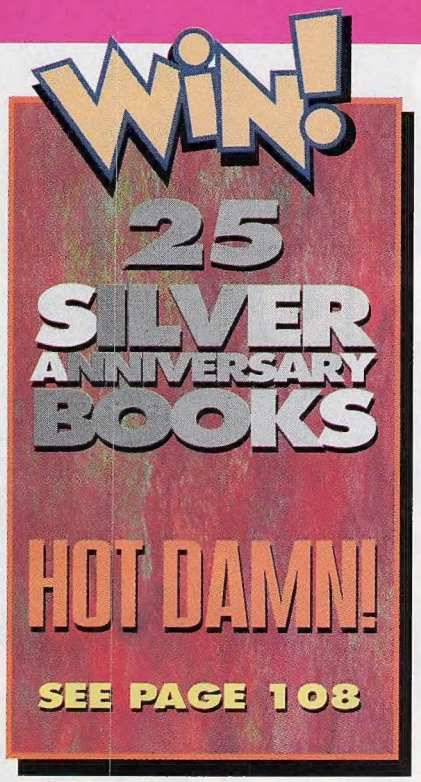


That's one way to get rid of acne. This and other things get popped, beginning on page 38.



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Deathblow © & ™ 1993 Aegis Entertainment

"TASTES GREAT!"

Whoa! Hey! We thought it was less filling, but you've got the gun, big guy. Jim Lee and Deathblow on page 28.

"...superheroes are making all the money. That's great, but everybody's mining the same vein, and the vein's getting pretty weak by now."
-Mike Manley on the lack of diversity. See page 92.

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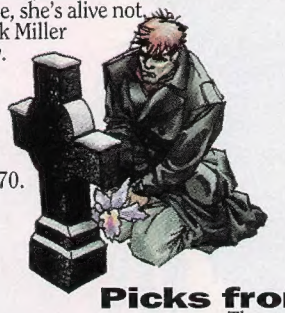
She loves me, she loves me not. She's alive, she's alive not. The Frank Miller Interview.



The fun starts on page 70.

Matt Murdock © & ™ 1993 Marvel Entertainment Group, Inc.

Deathstroke, Jericho © & ™ 1993 DC Comics

Oh noo!! How could Slade do such a horrible thing to poor, sweet Jericho? They should have attended more father/son picnics. Get the scoop on the Titans on page 84.

In the rest of my life, I've turned from writing horror to writing fantasy...In the next few years, you may see the reputation of Clive Barker change a little bit. Clive on Clive. Page 80

What's black and white and red all over? Give up? Try the new Daredevil. He suits up on page 32.

Daredevil © & ™ 1993 Marvel Entertainment Group, Inc.

I don't know who the hell this little guy is, but he sure seems afraid of the new DD. Page 106.

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A LETTER FROM OUR PUBLISHER

PHOTO BY SCHUYLER

"I would like to congratulate you on your purchase of *Wizard: The Guide To Comics...*". That's how the publisher's page to *Wizard* #1 started, lo those many years ago. Though two years isn't really that long, what you can accomplish in two years is amazing. From issue to issue, Wizard took giant steps in the areas of editorial and design, and we became the authority of the comic book market virtually overnight. Though a great deal is owed to the people who put this magazine together—from the writers and artists who filled the pages to the retailers that helped bring us into the spotlight—the fans are what made this book. After every issue we poured over the mail we received, and we listened to what you had to say. We took all the suggestions to heart, and we evolved into what you said you wanted *Wizard* to be. What you hold in your hands is the culmination of 25 issues of evolution; the ultimate guide to comics. We wouldn't be here if not for you, so on behalf of myself and the entire Wizard crew, thanks, you made us number one!

On a slightly similar note, during the third annual Diamond Gem awards, *Wizard* won Gem awards for best comic book magazine of the year '92, best publisher under 5 percent of the market share for '92 (which we share with Dark Horse), and we placed number 9 for the dollar-generating vendor of '92 in the comic book market. Our thanks to all!!

'93

Gareb S. Shamus

THE GUIDE WIZARD TO COMICS

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Magic Words

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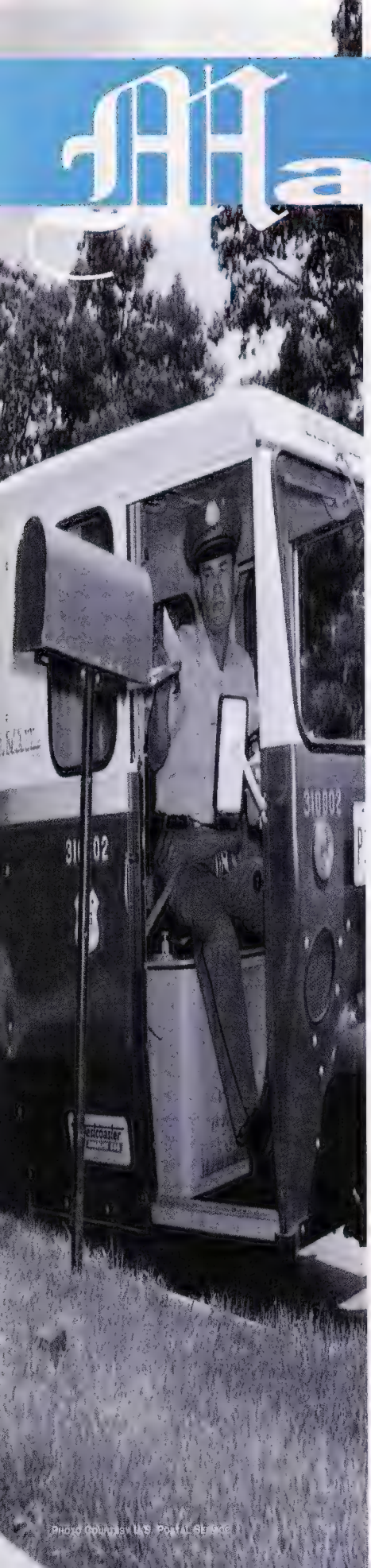

Instead of my usual ramblings filling up the Magic Words introduction this month, I figured I'd run a clever little something that turned up in the mailbag. Enjoy.

The Death of Superman: A Collector's Point of View
By Rich Walker, Dublin, Calif.

It was hard to believe what lay ahead,
DC announced one of their superheroes would soon be dead.
"So what?" some said. "Comic heroes are killed everyday."
But not a hero this big, not in this way,
A death so large that everybody would be trying
to get their hands on an issue of Superman dying.
Multiple copies will have to be bought, one will be to read,
the other will be to store away, a protective case it will need.
The hero's not that popular, but that doesn't matter
Comics aren't for entertainment, they're to make your wallet grow fatter.
Superman was boring, nobody's interested in what's right,
No one really cares whether Superman wins the fight.
People buy comics just to later cash in,
let the Mylar Age begin.

Dear Wizard,

Your article "Religion in Comics" in issue #22 is a disgusting display of opinionated writing about religion, which is to most people the most sacred part of life. With this publication, you have chosen to attack every church-going reader and supporter you have. This may soon prove to be one of the boldest and most unfortunate moves that your editorial staff has ever made.

Your remarks about religion, specifically the Christian church, being "mythological" and "legendary" are among the most absent-minded and asinine comments that I have ever read. Do you realize that "Christianity" includes all Baptists, Lutherans, Pentecostals, Methodists, Adventists, and scores of others? What percent of your readership do you think are active churchgoers who practice religion every day? Thirty percent? Fifty percent?

As an international magazine which, I would assume, has a large readership in the United States and Canada, it is your place to publish neutral articles when dealing with controversial issues. Your job is to impress your readers, not insult them. If you continue to publish trash like you did in issue #22, do not be surprised if you discover a decrease in magazine sales, even if it is just one copy: mine.

Marc T. Neidlinger
Monmouth, Ore.

When I made the decision to run this article, I thought that some people might take offense at what might be said. When I read over the final piece before it saw publication, I was put at ease because the article does nothing more than show the comparisons between the comic medium and various forms of mythology, legend, and religion. This is no new topic of discussion, as most all comic characters have been dissected back down to their mythological counterparts decades ago (i.e. The Flash is Mercury; Thor is, well, Thor; the list goes on and on). We ran the article because we haven't touched on this topic very heavily in *Wizard*, and with the crushing amount of myth and legend type stuff DC is pushing nowadays (*Sandman*, *Death*, *The Spectre*, *Hellblazer*, *Demon*, etc.), it just seemed to be the right time to do it.

In the *Wizard* #22 article "Religion in Comics", it was never stated that any religion was false. It did state that "...churches...attempt to explain the fantastic, inquire into the worlds' mysteries, and attract a following of the faithful." It was never intended to show one specific religion in a good light, nor were any religions discredited in any way.

I'm sorry you took such offense at this article, but I believe you misinterpreted what was being said.

Dear Wizard,

I am responding to an article in your Wizard News Section. The particular article I am speaking of is the one about the

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comic company Omega 7 including condoms in their comics. How nice. NOT! Time to lay some cold, hard, facts on those blockheads.

1. The only safe sex is no sex at all.

2. One out of five condoms fail. That's 20 percent, folks.

3. Teen pregnancy and teen AIDS have skyrocketed since public schools began giving away condoms. Omega 7 is killing its own cause.

That's all. A concerned comic reader,

Aaron Fown
Parts Unknown

Your facts are pretty accurate...NOT!
1.) What world do you live in? To say the only safe sex is no sex is unrealistic. This is the real world we're living in, buddy. While I'm not condoning wild sex parties, people will continue having sex no matter what potential consequences may occur. You know this and I know this. As it stands, condoms are one of the best ways to prevent sexually transmitted diseases.
2.) More like 1 out of 100 (and that's a pretty generous figure).
3.) This all depends on a particular area. There have been no national surveys of teen pregnancy/AIDS increases/decreases since public schools started giving out condoms.

Dear Wizard,

I've had it!! I have absolutely had my fill of propaganda! I have read *Batman: Seduction of the Gun*, and I am sorely disappointed. Then, I read the letters column of issue #22. I believe it was Jean Marquis, who was "stunned". Give me a break!

AM I ANGRY?? YES!!

Seduction of the Gun presented us with this: We have large cities. Inside these large cities there are gangs using guns, children killing each other in school over shoes and hats, etc. This was quite obviously true, but then it centered on a gun, with some kind of fingerprint-proof grip! That's not likely. In fact, it's total fiction!! Then, what does it do? It dumps the entire blame for death, violence, and even gangs–on guns! That's because the editor's friend was shot to death. It had nothing to say about the hundreds of thousands of people who legally own guns, and don't shoot people with them.

Here's a scoop–all guns do is fire a bullet. They are metal, plastic, and springs whose total design function is to trigger a firing pin. That's it! The gun, or bullet, has no say in, and doesn't know what, it is shooting. HEAVEN FORBID WE SHOULD HOLD ANY PERSON RESPONSIBLE FOR MURDER!!

I'm sick of it!! It's wrong!! Why must you (*Wizard*) jump on the anti-gun bandwagon? It's sickening, really, how people will blame an inanimate object for their sins. This is what they're doing. Plus, it's not the gun's fault that you can buy it for $55 off the street.

As far as slaying men and women for entertainment, well, nobody actually gets hurt!. It will only influence your children if you let them have access to such things. I, myself, love "action" movies, and "action" comic books, but would never let my child watch *Aliens*, or *Predator*. Also, I would teach him total gun safety, and to respect fantasy. It's not cool to carry a 20-pound gun and blow holes in people, but it's plenty of fun to read something so obviously ridiculous.

Don't judge me for what I read, judge me for me. And who the hell do you think you are to say a story with guns in it is "lacking" in story. I do not believe *Batman: Seduction of the Gun* did a good job showing the problem of gun-related crimes. It was very one-sided, for obvious reasons. When it comes down to it, it is people who do harm to people, in respect to crimes of any sort. That is where we should lay blame.

Also, a good point is this–they are criminals, yes? They break the law for a living, so why do you think more gun laws will stop them? They don't care about the law. Open your eyes.

Noeland J. Collins
Cheboygan, Mich.

I wonder if there was anything in *Wizard* #22 that didn't offend someone? Anyway, you're entitled to your own opinion about gun control and what effect the violence in the entertainment media has on people, but I think you're missing the point. While guns weren't shown in a particularly good light in *Seduction of the Gun*, that was the point that was trying to be made. There is a serious gun problem in the United States, whether you like it or not. And while I share your view of "guns don't kill people, people kill people", guns do make it easier. Outlawing guns is not the answer, since it would only hamper those who obey the law. The only thing that might work would be to institute really tough gun laws. If you commit a crime with a gun (or any weapon, really), you serve hard time. Make the prison sentence a lot more steep than the ones currently used, and make them stick. Punish the criminals to the fullest extent the law allows. It's a lot easier to say than do, but something has to be done.
As for the effect violent entertainment has on children, it's arguable either way. The way I see it, if the individual(s) raising the child do(es) a good job in the kid's upbringing, they will grow up to be basically decent folk.
And least of all, you are misquoting me like I can't believe. I never said comics with strong gun themes were lacking in story, merely that comics as a whole were lacking in stories, making up for it with "shock value" (i.e. lots of gore, big guns, etc.) and gimmick covers. They aren't bad comics because of the guns and violence. The guns and violence are in lieu of any solid storytelling.

Dear Wizard,

I would like to make a comment about the article on Chris Claremont by Patrick Daniel O'Neill (issue #22).

One paragraph in the article really got my attention. At the end of page 32 and the beginning of page 33, Claremont states that, to him, it seems that when he walks into a comic store, the books on the rack form a blur that is one giant, amorphous, primal shot in which there is no distinction between books. This is a direct hit on the head of the nail statement about the comic book industry at this time. The focus of telling a good story has shifted to producing flashy art. Great art is fine, but without the story, is it really enjoyable? It is really sad that we are spending money and we don't really get what we want. The number of books I get now is but a fraction of what I used to get because of it.

Besides being a collector, I am a dealer that sets up at shows about twice a month for fun, and I am 100 percent sick of special cover books, as are many other dealers. I am not saying special covers are bad on occasion, but we are drowning in them, not to mention that the price usually increases by at least a dollar (e.g. *Uncanny X-Men* #300 and *Avengers* #363). But the thing that really yanks my chain is the fact that almost everyone I talk to about this feels the same way, and nobody does anything about it. In fact, most continue to support it by buying these books. Come on, people, they're here for us, not vice versa. So either quit complaining, or do something. It only takes about 10 minutes to write a letter, and 29 cents to mail it. And for all of you out there buying them for investments, wake

Pen Pals

Want to get in touch with your fellow comic fans? Or want them to touch you? Send your name, address, age, gender and three favorite titles to "Pen Pals," c/o Wizard Press, at Magic Words' address on page 16. Hey, make a friend!

Adam Harris
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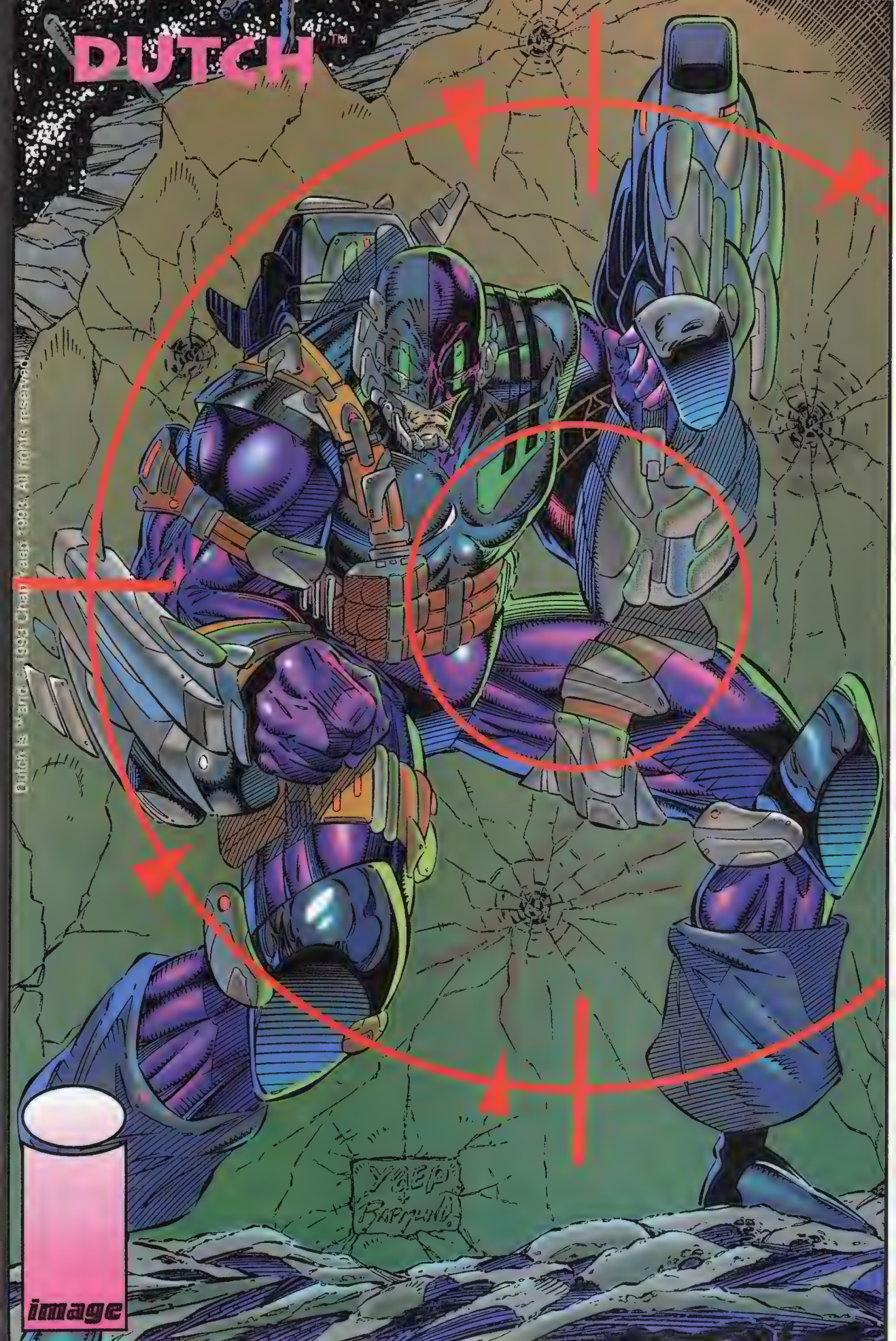
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image

up! There are so many "special" covers out there, each with an enormous print run, that there is nothing really special about them and they will never be rare collectibles. If we do nothing about it, the problem will only get worse.

Mark Leighley
Canton, Ohio

Yup.

Dear Wizard,

Thanks for publishing Erik Larsen's temper tantrum letter in *Wizard* #23–it certainly was entertaining reading. In fact, I'd have to say the plotline was far superior to any *Savage Dragon* issue I've seen so far. Clearly, Erik's writing skills are growing by leaps and bounds–perhaps someday he'll even surpass the petty (and sooo professional) name-calling stage.

I especially liked Erik's insightful belief that "The whole Venom/Spider-Man conflict could be resolved in two panels of halfway thought-out dialogue, if only a writer capable of such a feat could be given the assignment." Given Erik's timely and voluminous output for Image during the past year, I'm sure he could handle it himself in, say, two or three months.

Oh well, at least Erik has the guts to actually sign his letters these days.

Mike Kryston
Tinton Falls, N.J.

When we ran the Dave Michelinie "I created Venom" letter in *Wizard* #21, and then the Erik Larsen follow-up "Michelinie's a clown" letter in *Wizard* #23, I expected a much larger response than what I've gotten so far. After going through about 1,500 letters to put together Magic Words this month, this was the only letter that really addressed the topic. Oh well, I guess the general consensus is "Who cares?"

Dear Wizard,

This letter is directed to those people who constantly whine about your cover price. Look at it this way: *Wizard: The Guide to Comics* is closely reaching 200 pages at $3.95 a book; that would roughly be the same as $1.00 for every 50 pages. Marvel, DC, Image, etc. all have cover prices of $1.25 and higher for the average 22 pages (of actual comic action).

If anything, the gang at Wizard is cutting the wholesome consumer a break. 'Nuff said.

Paul Gingrich
Womelsdorf, Pa.

And we're cute, too.

Dear Wizard,

In issue #22, in a reply to a letter from Chris Olds, you state that none of the Wizard bonus cards are inserted into the editions sold on the newsstand, and are only available through the direct sales market. So explain to me about issue #20, which I bought a copy of from my local retailer. I got it home, opened the bag and removed the card, and read the magazine cover to cover. The next day, while at what I consider to be a newsstand location, I happened to notice a bagged issue #20 containing a different card. Upon further inspection, I determined that one card was the Youngblood home team and one was the away team. So do you in fact put some of the bonus cards in some of the newsstand editions, in essence lying to Chris Olds? "No," you say, "that was another direct market edition with a different card, sold at newsstand outlets". In that case, please allow me to refer you to issue #18 and the letter from Paul Perkins. You know the one that started: "You back-stabbing butt weasels!" In your reply to him, after being taken to task for blatant efforts to sell multiple copies using different cards in issue #17, it was stated that "...a promotion similar to this will never be run again." It's obvious that you reneged on this vow, since in order to get both Youngblood cards from issue #20, two copies of that issue would have to be purchased.

Boyd Graham
Davenport, Fla.

You're right and wrong. We will never again advertise anything like "each issue will come with one of three special cards, so order lots", but we do on occasion have chase cards in this magazine. We have had very expensive cards randomly inserted into *Wizard* by other companies (Valiant put in Chromium Turok and Bloodshot cards, ARComics had its linticular animation card, etc.), but we do not advertise their presence when soliciting *Wizard*. They are meant as freebies by the companies that produce them, and if they happen to go up in price, all the better. If you get one, great, congratulations. If you don't, well, better luck next time. You weren't expecting a special chase card and you didn't get a special chase card, so why are you crying? As for why there are variant Image cards from time to time: well, that was my idea, so I'm sorry if it upsets you. Again, we don't solicit for multiple cards—we don't want to sell copies based on that—but we do want to "stir up the pot", so to speak, from time to time. We put two different Maxx cards in *Wizard* #19, two different

Ask the WIZARD

Q: Can Wolverine die of old age?
F. Sigrist, Neptune, N.J.
A: *Old age? Maybe. Overexposure: definitely.*

Q: How does Pitt get snot out of his body if he has no nose?
Paul DeMorea, Blue Springs, Mo.
A: *Even if he had a nose, how would he pick it with those monster claws of his? Anyway, to answer your question, he probably just hocks a lot of luggies.*

Q: If K'ylun can mimic any sound, can he mimic Siryn's vocal power?
C. Choi, Poquoson, Va.
A: *Nope. K'ylun can only mimic non-superpowered sound.*

Q: Can Magneto, using his control over magnetism, bend Adamantium?
M. Aikens Tigard, Ore.
A: *With an incredible amount of effort, yes.*

Q: Why can't Barney buy his own Fruity Pebbles?
R. Couarrabias, Salinas, Calif.
A: *If you're talking about that irritating purple dinosaur, I don't know. If you mean that little prehistoric savage that lives in Bedrock, well, he's a klepto, plain and simple.*

WIZARD wonders...

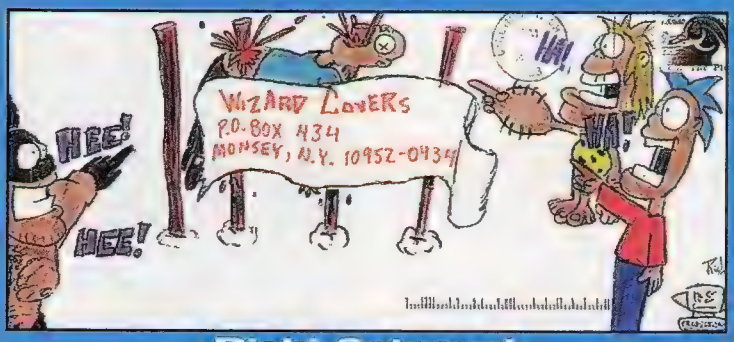
Since Tony Stark operates his armor by remote control, could a garage door opener (with fresh batteries) wreak havoc with the armored Avenger?

Have a question that's bugging the heck out of you and that no one can answer? Heck, the Wizard can answer anything. Just send your stumpers to Ask the Wizard, c/o Wizard Press, P.O. Box 5001, Monsey, NY 10952-8001

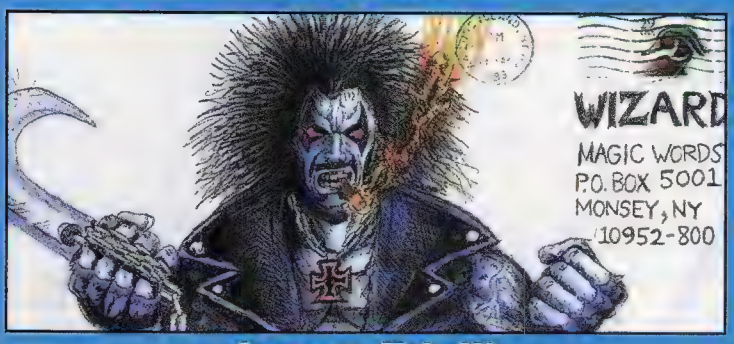
Tom Fitzpatrick Age: 15 Sex: M 26078 Dow Redford, Mich. 48239 Likes: *Pitt, WildC.A.T.s, Deathblow*	Randall Harrow Age: 17 Sex: M 1156 Rainbow St. Coeur d'Alene, Idaho 83814 Likes: *Grendel, Namor, Predator*	Donnie Lim Age: 21 Sex: M Hauptstr. 88, 9113 Degersheim Switzerland Likes: *X-titles, all Image, Superman*	Michael Lina Age: 18 Sex: M 164-25 97 St. Howard Beach, N.Y. 11414 Likes: *Youngblood, X-Men, Pitt*	Luis F. Gonzalez Age: 22 Sex: M U.S. Army Space Command CMR 402 Box 332 APO AE 09180-3460 Likes: *Ren & Stimpy, The Maxx, Lobo*	Victor Sanchez Age: 15 Sex: M 91 Tioga St. Springfield, Mass. 01128 Likes: All Image, *Uncanny X-Men, X-Men*	Tim Martin Age: 16 Sex: M 1375 Yeomans Ionia, Mich. 48846 Likes: *Spawn, Pitt, Wizard*	Chris Osbourne Age: 18 Sex: M 16 Oakwood St. Enfield, Conn. 06082 Likes: *Turok, TMNT, Rockin' Rollin' Mine Ants*

Enveloping LETTER ART!

When you drop us a line, show us your drawin' skill! We've been showing off our best-looking mail for a while now, but now we can show it off in full color! And if that doesn't get you to decorate your envelope, this should... every letter artist who gets printed will get the magazine with their art in it signed by the entire crew here at *Wizard*. So get those envelopes drawn and colored, and get 'em in the mail! (include return address on back of envelope)

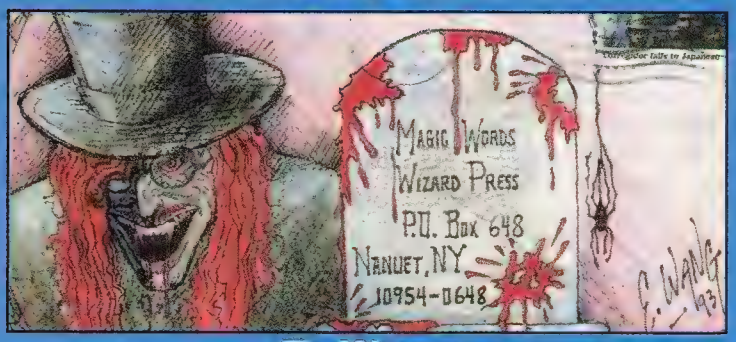


Rishi Satsangi
Cingi, Ohio



James Edelli
South Hempstead, N.Y.

Christopher M. Eisert
Erie, Pa.



E. Wang
Newark, N.J.

Youngblood cards in #20, and two different Shadowhawk cards in the issue you're holding right now. We only do this when the card lends itself to this: the two Youngblood teams, Shadowhawk masked and unmasked, etc. Why do we do this? I thought it would be a cool thing to do. Is it? I don't know, but I invite everyone reading this to write in and give me their input. If the vote goes towards the cancellation of the occasional variant card, so be it.

Dear Wizard,

You know what? I could really use some Wizard pajamas.

Corey Winston
Garner, N.C.

After this letters page, so could I.

Dear Wizard,

It's me again—the guy who first started the X-Men vs. Avengers debate (which later turned into X-Men vs. Iron Man) that began with the letter I wrote in *Wizard* #10. I decided to write again and give my thoughts about the statement Doug Goldstein made at the end of Magic Words in #22.

You can't say that Iron Man could defeat the X-Men because War Machine wiped X-Force's butt. We're talking two different teams, two different armors.

Tommy Vu
Sacramento, Calif.

This again? Okay, in an attempt to lay this overly absurd debate to rest, let me drag Mr. Goldstein back into this letter column with the instructions to put an end to this.

Thanks, Pat. You're right, Tommy. Just because War Machine did a number on X-Force doesn't mean Iron Man could beat the X-Men. Despite the letters I've read telling me why the X-Men could beat Iron Man (some of which were so stupid, I gotta tell you–mutant fans must be, as a whole, simple-minded), I still think Stark could whup the X-Men easily. We've got my top ten reasons on page 226. If you read them and still think I'm wrong, well, then I'll be happy to admit that I'm wrong. Thanks for the memories.

Dear Wizard,

Why's the Image logo look like the Pepsi logo? (Is it because they're both the choice of a new generation?)

Tung Nguyen
Victoria, Australia

Uh-huh.

Anyway, that's it for Magic Words, kids. Now go and enjoy the rest of the book, and thanks for making us number one!

-Pat McCallum

Send your letters to:
Magic Words
P.O. Box 5001
Monsey, NY 10952-8001

PAUL DANNER • MARK SCHMITZ • ROBERT GOLER

HOPE AND DELIVERANCE IN OCTOBER 1993

TEAM ANARCHY™ AND © 1993 DAGGER ENTERPRISES, INC. ALL ARTWORK © 1993 DAGGER ENTERPRISES, INC.

Fan reaction to Last Action Hero has been negative. "Verily, t'was nae merrily" says unidentified Viking King.

Lord of evil attends comic book show. "I'm not leaving until I get a copy of WetWorks #1, dammit" says master of all things unholy.

Photo: Al Ortega

Amazing medical monkey checks show attendees for head lice. "Aaaa! Aaaa! He's got my brain! He's got my brain!" says fan.

Photo: Joe Schuyler

Wizard News

Since 1990

Wizard #25, September 1993

Image Drops Shaman's Tears, Tribe, three others

Shaman's Tears, Stupid, Trencher, Tribe *and* Wildstar *will not be continued after their mini-series have ended.*

Image Comics, concerned about the synergy between its characters and the direction of its universe, and stung by criticism over the continued lateness of the delivery of its products, has dropped five of its newer titles.

According to Image, *Shaman's Tears*, *Tribe*, and *Trencher* are all scheduled to be dropped after their fifth issues. Image also says that *Stupid* will be canceled with #2, and *WildStar* will end with the mini-series and not continue as a regular series, as originally thought. The company has told the artists of the affected titles that if the remaining issues are not completed on time, Image will cancel them at that time, with no plans for resolicitation.

Tony Lobito, Image's publisher, says that the company is restructuring because of a combination of low sales in some cases, lateness in others, and the fact that some of the titles didn't coincide with Image's vision of its superhero universe. Image's future plans call for the company to spin off books of its six original titles—*Spawn*, *Youngblood*, *WildC.A.T.s*, *Shadowhawk*, *Cyberforce*, and *The Savage Dragon*.

"Image is committed to getting the books out on time. We're trying to take a more important and responsible role in the industry," says Lobito. "They [the Image founders] were serious in the beginning, and things were doing well. There were so few books then that people waited for the product. Their books would be late, but they would still sell. Now, there's so much Image product out there that it's caught up to us. We've created our own competition."

While many fans will consider this move by Image to be somewhat hypocritical in light of the lateness of much of the Image founders' work, Lobito anticipated this reaction. In defense of the move, he says that the second wave of Image creators were each given a mini-series as a type of "probation period" before being awarded a regular series. Lobito also says that if sales and deadlines were not met with satisfaction, no regular series would be given to that particular series.

"These creators were brought on to use the Image banner to bring variety to the Image Universe," Lobito says. "However, a lot of the other books didn't necessarily fit into the superhero universe that Image was founded on."

Lobito stresses that although it sounds as if Image has also "fired" the creators of these titles, it has not. According to him, the move means that even though Keith Giffen's *Trencher* was dropped, Giffen himself could pitch other ideas to the company and, in fact, has done so. Of the creators whose books were dropped, Lobito says Giffen is the only creator who has again approached Image with other proposals.

Among the non-founding Image creators who still have books are Dale Keown (*Pitt*) and Sam Kieth (*The Maxx*). Keown is still on the Image roster despite the fact that his book, *Pitt*, has been delayed for months. Lobito says that *Pitt* #3 and #4 will not be resolicited until both issues are completed. Keown was unavailable for comment.

Kieth says that *The Maxx* will only be six issues long, but that he will do another Maxx mini-series with Image in the future. *The Maxx* #3 had just hit newsstands when Image announced its changes. Mike Gold, editor of *Shaman's Tears*, confirms the book will be dropped from the Image banner. Gold says that Image has told Grell that it would be dropping all books not done by Image founders, and only doing mini-series from now on. Gold said that Grell intended *Shaman's Tears* to be a regular monthly series, and although admitting it was not stated in a formal contract, he says there was an agreement between Grell and Todd McFarlane, one of Image's founders, that it would be on that basis. When told about Lobito's "probation period" policy, Gold says, "He's mistaken and he should look at his own advertising."

Gold referred to recent advertisements for *Shaman's Tears* that say, "...in July and every month from Image," and, "Get an eyeful every month!" These ads give the impression that *Shaman's Tears* was indeed a monthly book.

Stupid ™ & © 1993 Hilary Barta. Shaman's Tears ™ & © 1993 Mike Grell. Trencher ™ & © 1993 Keith Giffen. Tribe ™ & © 1993 Larry Stroman. Wildstar ™ & © 1993 Jerry Ordway & Al Gordon.

"Creators create their own ads," counters Lobito, adding that Image merely coordinates the ads.

Gold says that Grell had other problems with Image. One was that any time an Image founder's book was sent to press or to a color separator, that book would go to the front of the line, and the non-founder's book was relegated to second-class status, delaying the non-founder's book. He says that this was frustrating, but understood that it was due to the founders' inexperience on the publishing end of the business. He believes that these "growing pains" led them to concentrate on their own titles. "It was the right decision to concentrate on their own books," he says. "They [Image] are incapable of having other workloads because they are not experienced enough."

Lobito, however, disagrees with Gold's allegations. He says that Image has no control over the color separators, and creators deal with the separators individually. He adds that the scheduling of when certain books are color separated is handled between the creator and the color separator.

While the dropping of *Shaman's Tears* might be misconstrued as animosity between Grell and Image, Gold says that is plainly not so. "The decision made was right for them and right for us," he says. "It was a perfectly valid business decision. We were very happy to be a part of Image, and we are genuinely grateful for what Image has done. *Shaman's Tears* would never have sold as well as it has without the Image logo in the corner."

Gold says that Grell is planning to end his Image run with *Shaman's Tears* #4, and is currently in negotiation with other publishers to continue publishing *Shaman's Tears*, as well as the other planned spinoff projects.

Jerry Ordway, penciler of WildStar, says that *WildStar* is not canceled. "If Al Gordon [*WildStar*'s writer/inker] and I wanted to do another mini-series, we could probably do it, but we decided not to continue *WildStar* after the mini-series." Ordway has some ideas regarding future projects, and hopes that they will be done for Image.

1963 co-creator Stephen Bissette says that although *1963* will run through its planned six-issue course, he is not surprised with Image's decision to drop the other books. "I was told our sales [on *1963*] have dropped a percentage point with each issue, and I was also told that it was happening across the board," says Bissette of the other Image titles that were dropped.

Bissette agrees with Gold that the move was a sensible one. "The guys at the core are learning to take care of themselves, and that's a good sign. It's a wise move on their part," Bissette says. "But my heart goes out to the guys whose books were dropped."

Although Image is dropping the titles, other comic book publishers indicated they might be interested in acquiring them, especially since the creators own the copyrights.

"We'd be interested in talking to them," says Jim Shooter, Defiant's president and editor-in-chief. "It's real interesting. We'd never rule anything out, as we are building a universe ourselves."

Shooter, a 28-year veteran in the comics industry, doesn't feel the changes will adversely affect Image in the long run. "I don't think it will hurt them at all," he says. "The only thing that will hurt them in the long run is if their books ever lack quality."

Carl Potts, executive editor of Marvel/Epic's creator-owned Heavy Hitters line, admits that he has not read the Image books that were dropped, but doesn't rule out any possibilities. "I would consider them on a case-by-case basis," Potts says. "If it was something that met our qualifications, I'd consider it. It would take a lot of 'ifs', but I wouldn't rule it out."

Paul Levitz, DC's executive vice-president and publisher, says, "We have no problem with creator-owned projects. We try to consider anything that is proposed to us."

Chris Ulm, Malibu's editor-in-chief, says, "Certainly, the door is open here. We have a home for any project of high quality."

"I think we'd talk to anyone," says Jamie Riehle, marketing manager of Tundra/Kitchen Sink. "If people have ideas that they want to pitch, our ears are open."

"It would depend on who it was, and what they would approach us with," says Randy Stradley, Dark Horse's creative director.

While others are receptive to taking in the former Image properties, Steve Massarsky, Valiant's publisher and Chief Operating Officer, was cool to the idea. "We're not looking for creator-owned properties," says Massarsky. "We've got everything planned through next year. We would never say never, but it would take a lot to convince us to deviate from our plans."

Larry Stroman, co-creator of *Tribe*, would not comment about this story. Neither would any of the Image founders. *Trencher*'s Giffen, *WildStar*'s Gordon, and *Stupid*'s co-creators, Hilary Barta and Doug Rice, could not be reached for comment.

Valiant Has New Vision

Valiant is introducing Valiant Vision, a revolutionary new technology that will make you look at comics in a different way. Valiant will be selling special clear-lens polarized glasses that gives comic book artwork a sense of depth when you put them on and look at a comic book page. The polarized lens allows anything colored red to stand out, and anything colored blue to recede.

Valiant stresses this is NOT the same as the traditional 3-D comic, and its comics can still be read without the glasses. Unlike 3-D comic books, which are colorless, Valiant Vision allows the comic to keep its natural four-color separation intact. Plans call for October's *Solar, Man of the Atom* #29 to exploit the process, with Solar's red costume lending itself to the process. However, the glasses aren't necessary to read the comic book clearly, as only the colors will be slightly enhanced.

The company says these glasses can be used with any comic book, and the effect would be similar. The glasses will be sold separately, so the reader will not be forced to buy them bagged with a comic book. Valiant Vision glasses are planned to be released later this year for a yet undisclosed price.

Batman/ Spawn Deal Set

Batman and Spawn will team up to be in two separate and unrelated Prestige Format books, much in the vein of DC's "Elseworlds." One will be written and drawn by Todd McFarlane and the other done by DC's writing team of Len Wein, Chuck Dixon, and Doug Moench, with art supplied by Klaus Janson. The books are tentatively scheduled to ship next February, and are tentatively priced at $3.95.

Extreme Plans For Fall

As Image plans its fall releases, Rob Liefeld's Extreme Studios adds its own excitement to the fold. Following the successful *Deathmate* crossover, Image will release the eagerly awaited *Prophet* ongoing series, written with pencil breakdowns by Liefeld, with full pencils and inks by Dan Panosian, who is better known for his inkwork on various X-Men titles. September also marks the release of the ongoing series *Team Youngblood*, chronicling the "away team's" adventures. This series will be written by Liefeld and Eric Stephenson, with pencils supplied by newcomer Chap Yaep and inks by Norm Rapmund (the same team that produced the *Youngblood Yearbook*). October marks the long-awaited premiere of *Youngblood*, starting with #5, turning the mini-series into an ongoing one. Written and penciled by Liefeld, inked by Danny Miki, and colored by Steve Oliff/Olyoptics, this series stars the "home team." Readers might take note that Youngblood will feature two new team members. No cover gimmicks will be used on both *Team Youngblood* and *Youngblood*.

The Dawning of Genesis

Malibu's Genesis is coming this fall to a comic store near you. No, this isn't the video game stuff, it's the uniting of the universes of Malibu's *Dinosaurs For Hire*, *Ex-Mutants*, and *Protectors* into one.

All Genesis books will feature lower direct market cover prices (*Protectors* and *Ex-Mutants* are $2.25, *Dinosaurs For Hire* is $2.50), improved interior paper stock, and the inclusion of the Genesis logo on all associated covers.

The resolution of this storyline, which includes the destruction of Los Angeles, will introduce a major character to the fold called Widowmaker, who will receive his

own ongoing title. Genesis will also permanently combine the once-separate worlds of the present-day Protectors, the prehistoric Dinosaurs For Hire, and the futuristic Ex-Mutants. Malibu is promoting this product by offering *Genesis* #0, which features a wraparound Chromium-enhanced cover by George Pérez. In this book, the Protectors, Dinosaurs For Hire, Ex-Mutants, and Widowmaker are featured in eight-page stories written by the series' regular writers and drawn by veterans like Curt Swan, Rich Buckler, and others.

Genesis starts in September and runs through October and concludes in *Widowmaker* #1 in November. *Genesis* #0 ships in September and is $3.50.

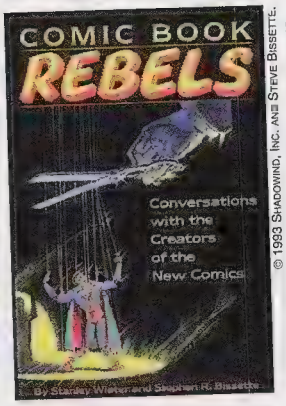
Mass Exodus, Part Two

A little more than a year ago, Marvel's top artists left the company to form Image Comics. Now, Image seems to be doing it again as the company announced that most of Marvel's current X-artists are joining Image to do certain projects for it. Besides artists Mark Texiera, Brandon Peterson, Greg Capullo, and Dan Panosian, Image has also tapped Art Thibert (*Cable*) to do an untitled "high profile" Extreme Studios project, Joe Madureira (*Deadpool*), who will do an issue of the *Vanguard* mini-series as well as this fall's *Diehard* mini-series, and Dwayne Turner (*Wolverine*). While not linked to any specific Image projects, Andy Kubert (*X-Men*) is said to be working with Image in the months to come.

Comic Book Rebels

Stanley Wiater and Stephen R. Bissette's *Comic Book Rebels: Conversations with the Creators of New Comics* is coming to your local book and comic book stores July 30. Featuring interviews with major comic personalities who have had something to do with the evolution of the medium, this is a book for any fan interested in what happens behind the scenes of their favorite comic books.

Bissette, well-known for his collaboration with Alan Moore on *Swamp Thing* and the current



© 1993 Shadowind, Inc. and Steve Bissette.

Creator ownership is the hot topic in Comic Book Rebels.

Image title, *1963*, is an outspoken critic of the way big companies handle creators and their creations. With *Comic Book Rebels*, both he and Wiater probe each creator's thoughts on that subject, and more. The book includes 20 lengthy interviews, including ones with Todd McFarlane, Frank Miller, Dave Sim, Neil Gaiman, Alan Moore, Kevin Eastman, and Peter Laird. *Comic Book Rebels* retails at $25 for the hardcover edition and $12.95 for the softcover edition.

Fans of Bissette will notice that he hasn't produced a steady flow of artwork for some time. But the writer/artist is currently hard at work on his latest project, *Tyrant*. Planned to be a 15-year project in a Dave Sim-like fashion, *Tyrant* chronicles the birth, life, and death of a Tyrannosaurus Rex. Bissette claims this is like a dream project, and ironically, will be publishing it himself under his SpiderBaby Graphix and Publications label. He hopes to release it in late '93 or early '94.

Galaxinovels unveil new format

Starting in August are Galaxinovels, which are 48-page Prestige Format books with a bold, new format for "comic books." Designed to appeal to comic book and traditional book readers, Galaxinovels have prose text on the left hand pages and a full-color art on the right, much in the way of Dark Horse's successful *Aliens: Tribes* graphic novel.

The first ongoing series of Galaxinovels is *Agent Three Zero*, who is the world's most dangerous spy. Written by Mark Altamont, *Agent Three Zero* will feature the stunning artwork of such artists as Mark Bagley, Kevin Maguire, Jeff Johnson, Dan Panosian, Darik Robertson, Mark McKenna, Sam Parsons and the character's co-creator, Tom Tonkin.

Other ongoing series include *Virtual Reality ZONE* (starting in September), *Blackray* (October), and *Third Planet* (November). Other artists on tap are John Romita, Jr., John Stracuzzi, and talented newcomer Henry Martinez. All four titles are quarterly, and will be released on a monthly rotation. Each book is priced at $3.95.

E-Man Returns

Just in time for his 20th anniversary, E-Man is back in his full-color splendor thanks to Alpha Productions. Created by Nick Cuti and Joe Staton, the Energy Man of orange and yellow has been published by a number of different publishers. Cuti and Staton's *E-Man* #1, part of an all-new three-issue mini-series, ships in August and retails for $2.95.

Zen Getting Chromium Cover

Entity Comics says that Jae Lee will be handling its Chromium cover for *Zen, Intergalactic Ninja* #0, shipping in December. Nothing is known about the insides of the book, but the outside is guaranteed to be a knockout.

© 1993 Galaxinovels Inc.

Coming in August is Galaxinovels' Agent Three Zero, *including full-color artwork by Mark Bagley and Bill Baumann (left) and Darick Robertson and Bill Baumann (right).*

1993 U.K. Comic Art Awards Presented

The 1993 U.K. Comic Art Awards were presented recently at the Glasgow Comic Art Convention. Among the awards presented were Best Writer—Peter David; Best Artist—Colin Mitchell; Best Writer/Artist—Frank Miller; Best Newcomer—Joe Quesada; Best Company—DC; Best New Publication—*Archer & Armstrong*; Best Graphic Novel (original material)—*Night Cries* (by Archie Goodwin and Scott Hampton); Best Ongoing Publication—*The Judge Dredd Magazine* (Fleetway).

3-D Comic Art Show Underway

Four Color Images, a comic art gallery in New York City, will be showcasing original comic book sculpture art by talented artists Dave DeVries and Tom Taggert. This is the first time that comic book sculpture has been presented for sale in a gallery setting. Some of the art has been featured on the covers of *Batman, Aquaman, Doom Patrol, Zenith,* and *Elfquest.* Four Color Images is located at 524 Broadway, on the 6th floor. Call for more information at (212) 431-4234.

Schism Returns With Bru-Hed

Coming this fall is Schism Comics' *Bru-Hed* by publisher, writer, and artist Mike Pascale. The main character, Bru-Hed, is known as "America's Favorite Blockhead," and by the looks of him, he has earned the title.

The ashcan edition of *Bru-Hed* #1, limited to the test market, featured the world's first completely computer-"painted" black and white comic book cover done by *Grateful Dead Comix* cover artist Dean Armstrong. In addition, the cover logo was done in silver metallic ink.

Begun as a small press publisher in 1975, Schism Comics (then known as Superstar Comics) left the comics scene in 1986 before returning this year. *Bru-Hed* #1 is suggested for mature readers and costs $2.50.

™ & © 1993 Schism Comics

Guzzle some beer, eat some chips, and watch TV with Bru-Hed!

™ & © Graphic Image Press, Inc.

OFFWORLD #1 sports a fully-painted Michael Kaluta cover!

OFFWORLD Coming in September

Coming in September is *OFFWORLD*, a new 64-page science fiction and fantasy magazine published by Graphic Image Press. Printed on glossy paper, *OFFWORLD* features short stories and both black and white and color illustrations. Some of the big names featured in the premiere issue are cover artist Michael Kaluta, Lurene Haines, and Nat Gertler. All stories are brand new and have never been published before.

OFFWORLD is suitable for children, since it will not print any nudity, material with graphically sexual overtones, or gratuitous profanity. *OFFWORLD* will be released quarterly. The cover price is $3.95.

Video Game News

Sega Gets Ratings System

Sega of America Inc. will start to rate its games much like the way a movie is rated. Starting in August, these ratings will alert parents to games that are extremely violent, or sexually suggestive for children. The ratings go as follows: GA for general audiences, MA-13 for mature audiences with parental discretion, and MA-17 for adults only. Sega cites the upgraded level of realism of its new CD-ROM (which enables people to interact with movie clips, with real actors instead of animated figures) as a reason for its new rating system.

"We are particularly concerned that parents buy games appropriate for their children's age," says Tom Kalinske, Sega of America's chief executive.

Sega's main rival, Nintendo, calls the ratings system "nothing more than smoke screens to justify the marketing of increasingly violent games." Nintendo says it prides itself on having guidelines for its games that ban nudity, sexual violence, profanity, and drug use.

Sunsoft Going Daffy (Duck)

Do you remember Daffy Duck's "Duck Dodgers In the 24th 1/2 Century" routine? If so, Sunsoft has got a game for you. The latest of its Looney Tunes games, Sunsoft presents "Daffy Duck: The Marvin Missions", blending cartoon and video game entertainment.

The game has five levels that pits our stalwart hero against his nemesis, Marvin the Martian. Aiding Daffy is his able (?) partner Porky Pig, who revitalizes Daffy at key moments in the game or...he vacuums up his ashes when he "dies." Daffy can freeze aliens with an ice gun, blast them with a bullet that breaks into three bullets, zap his enemies into slow motion with a "time warper," and dispense large mines. "Daffy Duck: The Marvin Missions" will be available this fall with a suggested retail price of $59.99.

"Rabbit Rampage," Bugs Bunny's first video game, is scheduled to be released in December. It will retail at $64.99.

Konami Releases New Games

Coming your way in December is Konami's "Batman: The Animated Series" game for Nintendo's Game Boy System, just in time for the new Batman animated movie. The player portrays Batman and Robin as they battle the likes of the Joker, Riddler, Penguin, Mr. Freeze, and Catwoman. The retail price for this game is estimated at $25-$30. Also for the Game Boy is "Teenage Mutant Ninja Turtles III" available late this year. In this game, the Turtles are hot on Shredder's tail, with upgraded animation techniques. "TMNT III" will retail at around $29.95.

Speaking of the Turtles, also coming from Konami is "Teenage

© Warner Brothers, Sunsoft.

Should Daffy shoot them now or wait until he gets home? Find out this fall!

Mutant Ninja Turtles: Tournament Fighters," available for the Super NES and Sega Genesis in early 1994. The game features all-new enemies and four different playing modes for one or two players. Suggested retail price is $69.95.

A Model Idea

Revell-Monogram has released its first part of the new Power Modeler CD-ROM software line with its European Racers. The Power Modeler software allows people to build popular models and "race" them by playing an accompanying video game. The software also includes a step-by-step 3-Dimensional instruction program on how each model piece fits together; instructions on how to glue, paint, and detail the model; fun facts about the featured car's performance and design; and an option that allows the modeler to see how each vehicle looks in different colors.

The video game part of European Racers is just as interesting, as the driving simulation takes place throughout Europe's most famous raceways. By utilizing 3-D polygon animation and graphics, as well as video and digitally-recorded sound, these games put the player in a very realistic racing setting. To make the game as realistic as possible, technical specifications for each car have been built into the game to simulate the actual performance of the cars.

European Racers is available now at consumer electronic and software stores, as well as toy stores, hobby shops, general merchandisers, and discount chains. It is available for IBM-compatible computers and, in time for the holidays, for the Sega CD. Also coming in late '93 are Backroad Racers and Hi-Tech Aircraft (which should offer extremely interesting flight simulation). The suggested retail price for all Power Modeler CD-ROMs is $70.

™ & © 1993 Revell-Monogram Inc.

Build a model of your favorite European Racer, and "race" it in a CD-ROM video game! Now available at your local retailer!

Late Breaking News

Continuity

Scheduled to be out in August or September are Continuity T-shirts done by Comic Images. Now you can wear your favorite Continuity characters. (Hopefully, that cool shot of the Megalith/Werewolf will be on one of 'em!)

Also coming in October is *Shaman*, the prelude to the Rise of Magic storyline. Written by Pete Stone with art by the legendary Rudy Nebres, this is a 48-page graphic novel in the vein of Conan, focusing on the fantasy aspect of the Continuity Universe.

Dark Horse

After *Madman Adventures* #3, creator Mike Allred is ending the series and leaving the Tundra/Kitchen Sink label to join Dark Horse Comics, where he will produce the adventures of Madman full-time. Tentatively titled *Madman Comics*, Allred will continue to write and draw the book, while his wife, Laura, will continue to letter and color it. The first issue is hoped to be released in November or December.

Also on tap is "Comics From Spike," a special line of comics done under the guidance of Spike Lee. This line will showcase the talent of black creators, as well as creator-owned characters. The first book of the line will be the five-issue *Floaters* mini-series, written by Sean Fagan and Cinqué Lee (Spike's brother) and drawn by Lance Tooks. Scheduled to be released in September, the title will have black and white interiors with color covers. Dark Horse will give a big push to the line next February in time for Black History Month. That month will see the release of the second title, *Colors In Black*, which will be an anthology series.

Defiant

Gearing up for the August 19-22 San Diego Comic Con, Defiant will give $1000 to a person at the show wearing the best costume based on a *Plasm* character. That's a lot of plasm, so get together your costume today! For Comicfest '93, in October, Defiant is preparing a special giveaway comic titled *Birth of the Defiant Universe*. Creators, including Chris Claremont and Mike Barr, will provide sneak peeks at their individual books due out in late '93 and '94.

Image

There's an "All Image" crossover in the works, with every Image character crossing into each others' titles. Originally, this big crossover was planned for sometime this winter, but is now slated for next summer.

Malibu

Starting in October is Barry Windsor-Smith's *Rune*, which will be an 11-chapter, three-page backup series running through each Ultraverse title shipping in that month. Windsor-Smith and Chris Ulm will be handling the plot, with Windsor-Smith doing the pencils of the series. *Rune* will become a regular series in January.

Marvel

Look for huge news concerning Cyclops and Jean Grey in the December issues of the *X-Men* titles. These issues promise to end the year with a bang.

Just in time for Halloween, the October issues of the "Midnight Sons" books is a complete overhaul in the design and overall look to the books. The books will become more horror-oriented, as old favorites like Dracula and Werewolf By Night are expected to have their own titles. Also, in a surprising move, *Dr. Strange* will join the line of the Midnight Sons.

Avengers West Coast will end with #101, when the team members are all fired by Captain America for not being good Avengers. The team will pack up its bags and move over to *Powerworks*, a team funded by new member Iron Man (a.k.a. zillionaire Tony Stark).

Major changes are in store for the Punisher in late '93 as he edges closer to his 20th anniversary. Rumor has it that his status quo will radically change, and he will finally cross the line by killing an innocent.

Rumor also has it that in late '93, a new Conan title will launch while another will be canceled.

Marvel is also planning to release a line of Rock and Roll comics. No release date is set.

Topps

After the monstrous success of the film and its adaptation, *Jurassic Park* is getting its own sequel via Topps Comics in September. *Jurassic Park: Raptor* is a two-issue series that has an all-star creative team of Steve Englehart as writer, Michael Golden penciler, and Armando Gil as inker.

Valiant

Scheduled for early '94 is *Shadowman* #0, which gives the true origin of Shadowman, his powers, and the historical significance of the character. No creative team has been announced. Also, at around the same time, look for the *Shadowman* trade paperback, reprinting issues #1-#4.

November will see *X-O Manowar* #25 having a 16-page "test insert" of *Armorines*, where readers will judge whether it is good or not. There's also an *X-O Manowar Yearbook* coming in late '93, telling of a lost tale of Unity. Penciling will be done by Joe Quesada. Also, prepare yourselves for *Ninjak* #1, also coming in November. Coming in December will be *Bloodshot* #0. ☆

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Back in my editorial in Wizard #22, I asked for suggestions about what to do about the comics I have bought, or received as "freebies", that I did not want to keep for my collection. I noted that many of them were not suitable to use as giveaways on Halloween, for example.

I got a good number of letters with suggestions. A surprising number of the letters proposed, as did Tim McBride, that I simply send the unwanted comics to the letter writer. Sorry, folks, that wasn't the point of the exercise.

A few seemed to have missed my predicament in regard to the nature of the contents of the comics in question. A few, such as Brenda Williams, thought I should give them to a hospital or nursing home. Admittedly, Brenda thought the adult stuff should go to a nursing home where "there might be some old-timers who used to collect when they were younger and it would bring back memories...." Somehow, I doubt a senior citizen who remembers Superman or Captain America fondly would look upon Hellraiser and get tugs at his heart-strings. Thanks, Brenda, and all you others, but I don't think that's the answer.

One suggestion along those lines did make sense, and I'm going to follow up on it. Jorge Cortez of San Luiz, Ariz., coordinates a program with his friends on the other side of the border in Mexico, giving away comics to those who can't afford them, young and old alike. Jorge notes, "One of the advantages of reading comics is that we learn a lot of the English language."

Jorge: By the time you read this, you should have already gotten a big bundle of comics from me. Expect more on a regular basis.

There were a number of other interesting letters, and I'll go into some of them next month.

Pat O'Neill

—Patrick Daniel O'Neill

THE ED.

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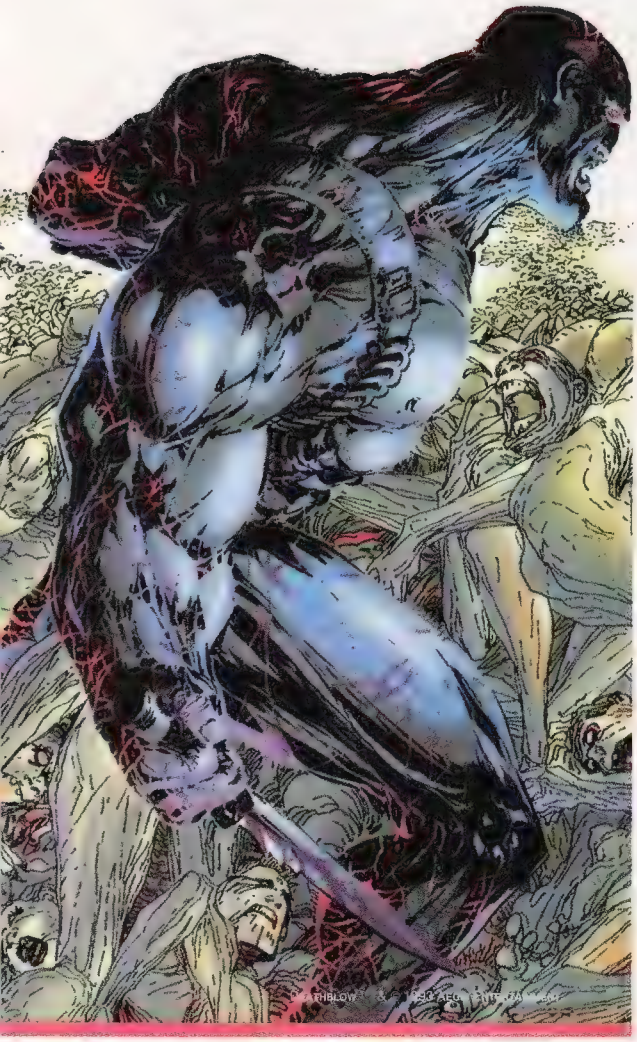
Taking A Detour

Jim Lee's work on Deathblow is leading him in new directions

By Robert J. Sodaro

After taking fandom by storm with his work on *X-Men*, Jim Lee left that Marvel Comics series to concentrate on his work for Image, the imprint he founded with several other Marvel "refugees," including Todd McFarlane, Rob Liefeld, Erik Larsen, Jim Valentino, and his studio mates, Marc Silvestri and Whilce Portacio. Having completed his first *WildC.A.T.s* mini-series, Lee is now branching out into other characters and concepts.



Could you tell us about your new Image series, *Deathblow?*

Basically, *Deathblow* was sort of a detour for me, to explore a different art style, and a different approach to comics. I've always been fascinated with it, and I've just kind of taken the plunge. I've really taken a break from my more slick superhero art and entered into a different style. I'm using a brush—it's craggy, kind of blocky, chunky artwork. And I chose that style because the storyline is pretty dark and menacing. It's basically about a CIA assassin and soldier who discovers he has a terminal disease, and is trying to make amends for his sins.

Repent for his evil ways.

Right. And ultimately, he can't change. It's very difficult to change your personality. So he's trying to figure out some way to bargain with God to get redemption, to get salvation, to be healed. The storyline revolves around an international conspiracy which involves the anti-Christ and the Second Coming, and he plays a very integral role in the storyline. So he's able to possibly find redemption after all, but not under the terms and in the ways he expected it to be.

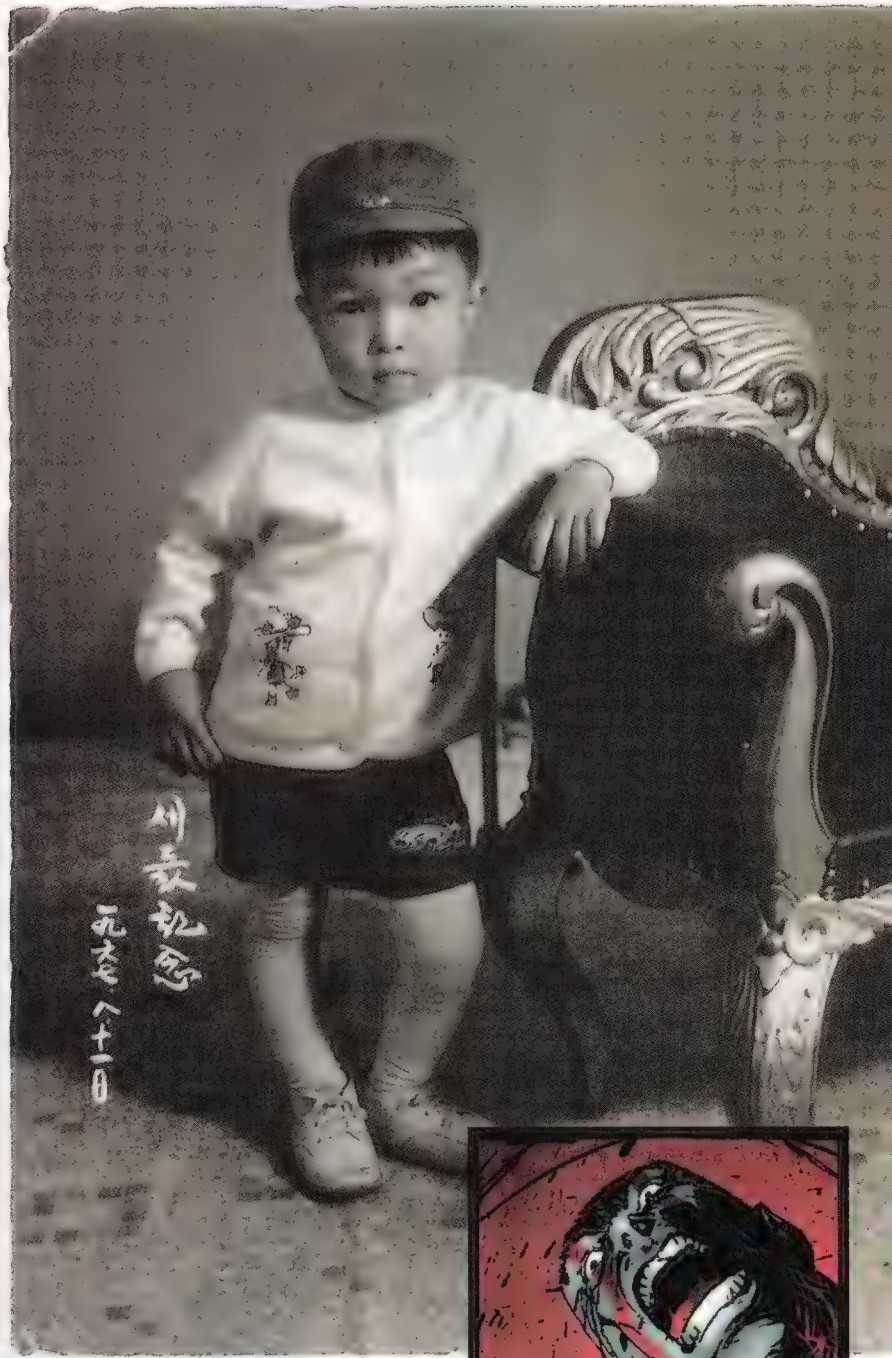
Is it a limited series?

It's a quantity limited series, in that I have a whole storyline mapped out, so it's not typical of comic books, where you have a three-part story and then it's the next adventure. The storyline I have for *Deathblow*, and *Darker Image,* is a four-part mini-story that sets up the character, and in *Deathblow* #1, and subsequent issues, we just take the storyline that developed with Brandon Choi and just go. Whenever I finish is when it's finished, so it could be 10 chapters, 20 chapters, I don't know. It's a pretty long storyline. Fairly involved.

You said it's dealing with the anti-Christ and Second Coming? Are you at all religious? Do you know about the religious aspects of the Apocalypse?

I had a religious upbringing. Brandon went to an all-boys Catholic school, so I've been exposed to a lot of religion, but I think religion is the meat of all our mythology, our modern-day Western, Christian mythology.

Is this cute little guy responsible for all this violence?



Is this going to be the way born-again Christians or Fundamental Christianity views the Second Coming?

I don't think they're going to agree with what the story says. When they read this, I'm sure I'll get mail, because this is something that they hold very near and dear. It is fiction, and the whole idea is that this is a made-up story, so the Second Coming happens to be this little black boy, and it's never said outright that this boy is the Second Coming; there is always mystery and doubt. And the anti-Christ is this guy who is sort of trapped in this huge stone fortress, buried under the sands of Iraq, in a jail cell called Purgatory. He's released by what happens in the Persian Gulf War. An Iranian cruise missile releases him from his confinement, and he seeks to kill the Second Coming. Michael Kray—Deathblow—gets pulled into the storyline and helps defend the boy, and during the course of saving the boy's life, and fighting the anti-Christ, he finds his own humanity. The first issue of *Deathblow* starts with him in a confessional booth, and he's really hit rock-bottom. He basically knows that he is a piece of crap, as far as a human being, but he can't change it, he can't find the strength to pull himself out of this sort of spiritual wasteland.

It seems to be a very bold, controversial, pushing-the-envelope kind of a story. Kind of a heavy thing for a comic book to deal with—the Second Coming. I know some apocalyptic literature, and there are people who feel we are currently living in apocalyptic times, and the Second Coming is just around the corner.

It does often feel that way.

I'm not that off the deep end. I tend to have a very historical view of religion. Storylines that seem to hit the strongest emotionally are the ones that tend to deal with redemption or salvation. That's something that everyone seeks in their lives, and it's what religion provides for people. I thought it would be interesting to take a character that is your sort of typical Punisher-type guy, who lives by his brawn and his gun, and thrust him into a situation where he has his whole character questioned. His whole humanity is exposed, and he has to deal with a lot of issues that he

had trapped within him. I think a lot of these characters that are vigilantes are real cardboard types.

A lot of them seem to be very superficial.

Right off the bat, we see that Deathblow feels guilty for having killed innocent people, who just happened to be on the wrong side of the wrong war. He's ordered by his government to take them out, so he's done his duty and he's a patriot, but what does that say about his spirituality? I think it's fine that some of these other vigilantes have this war against crime, and they never hurt an innocent person. Come on, if being a vigilante was that clean, and that perfect, it wouldn't be such an awful thing. But it is. When anyone takes the law into their own hands, it's rarely clean and perfect.

Is this going to cross over with *WildC.A.T.s*?

No, not really. There's some shared characters. Director Lynch, from International Operations, appeared in the first *WildC.A.T.s* mini-series, and he appears in *Deathblow,* and he's kind of drawn in a different style in both chapters, on both titles. There's a back history to *Deathblow* and some other characters in *WildC.A.T.s* and *StormWatch.* They have a shared history, and someday maybe they will all appear together. But it's more back history than present storylines. They're not running into each other.

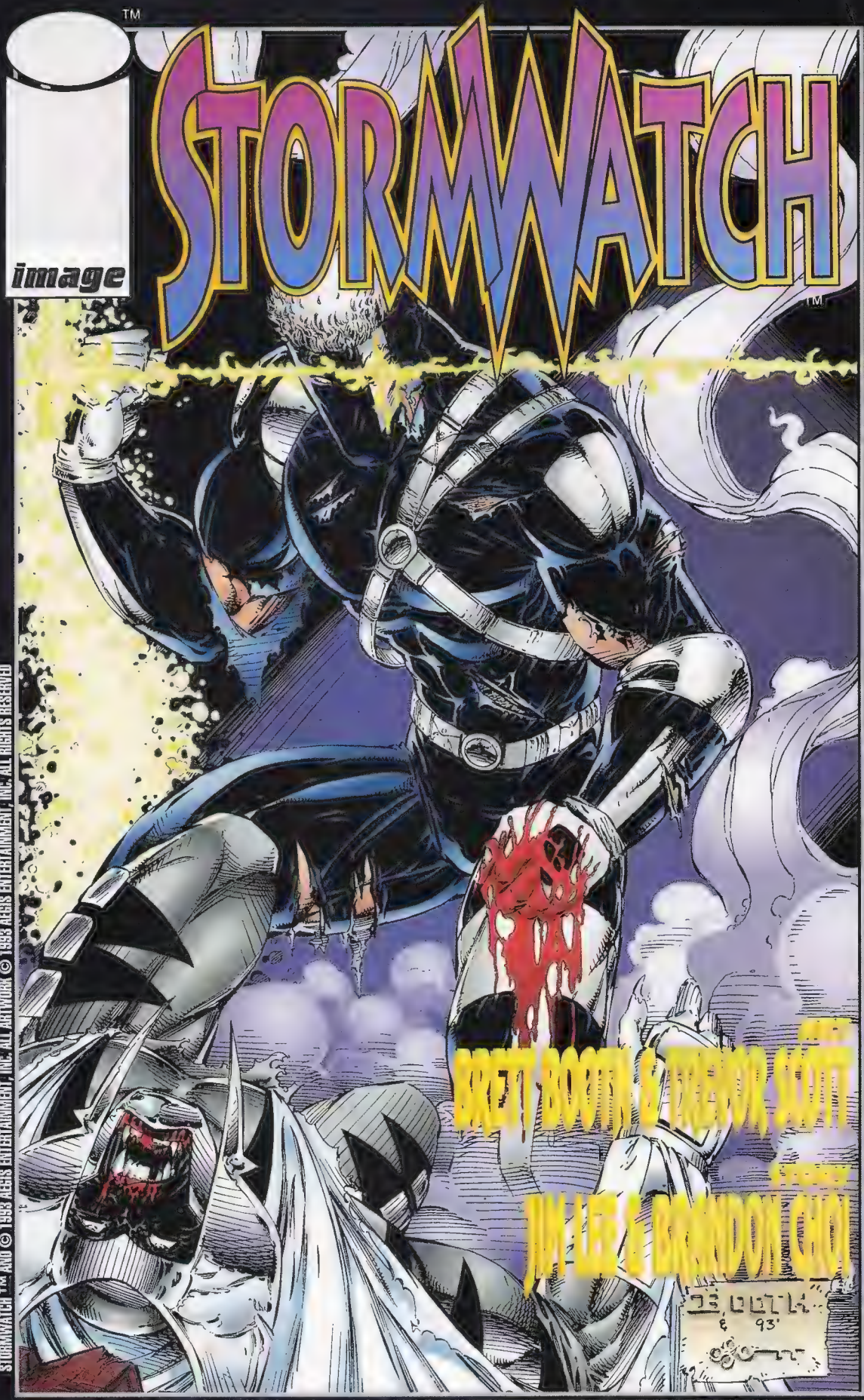
I noticed that *Deathblow* and *Shaman's Tears* have similar covers.

The whole thing is that within Image, each of the artists, each of the creators, define what they want to do and how they want to promote their own comic books. I had the idea for the *Deathblow* cover a long, long time ago. Because of various production delays and problems we were having with this cover, it should have been out the first of April. Because we had delays that I don't even want to get into, it was delayed week after week. In between that time, *Tribe* came out, which also has a black cover with metal foil, and was before *Shaman's Tears*, but it was very coincidental. For awhile, it looked like Image was just putting out black-covered comic books.

Shadowhawk was all black, with a die-cut cover.

It's an idea I've had since fall of last year, and I was just waiting for the right project, and I felt that *Deathblow* warranted a black cover like that. I wanted to have the blood-red title leaping off the stands, and I wanted it to have the hidden face. The angry killer face, subtly imbedded, or hidden within the cover. It came out fine, it just took forever to do. It was a nightmare. When you get into this kind of cover technology, you find that the red foil is very hard to deal with. The gold and silver, apparently, is simple. For whatever reason, I'm staying away from that kind of stuff. ☆

Robert J. Sodaro is a freelance writer based in Connecticut.



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A DARE-DEVILISH MOVE

DAN CHICHESTER AND SCOTT MCDANIEL ARE MEN WITHOUT FEAR REGARDING THE CHANGES THEY'VE MADE IN DAREDEVIL

IT TOOK A LOT OF DESIGNS (AND REDESIGNS) BEFORE SETTLING ON A NEW LOOK FOR DAREDEVIL

By Clifford Meth

After 30 years of relative status quo—and more than a year of slipping sales—*Daredevil* is getting a well-deserved shot in the arm that is certain to revitalize the title and bring it to the attention of both serious readers and collectors.

Even casual hobbyists recognize Daredevil, the Man Without Fear, as an important icon of the industry. Created in 1963 by Stan Lee and Bill Everett, the blind-attorney-by-day/vigilante-by-night has delighted millions of readers while serving as a source of inspiration to scores of comic creators. Nevertheless, in the wake of an industry beset upon by investors (and catered to by certain publishers who only seem capable of producing state-of-the-art packages sans substance), Daredevil and other staples of the industry—such as Iron Man, Thor, Captain America, and so forth—have suffered from a lack of spotlight.

But in classic superhero tradition, two champions have arrived to save the day: Dan Chichester and Scott McDaniel. Their solution: A new costume, a new attitude, and (drum roll, please)... the return of Elektra!

Chichester, a graduate of New York University's Film School, wandered into Marvel accidentally while trying to raise money for his film/thesis. "Marvel hired me as an editorial assistant, which was really a fancy title for a gofer," he laughs. "For instance, when Jim Shooter, who was editor-in-chief at the time, needed stuffed toy turkeys as gag prizes around the office, it was my job to go out and find them. I would also answer the phones and field questions when kids from Tennessee would call asking if Spider-Man could beat the Hulk." Soon enough, the powers-that-be recognized the film student's talent, and during his last semester at school Chichester moved up to assistant editor, and shortly afterward to editor. His first published stories were in issues of *West Coast Avengers* and *Justice*. Now, after three years on *Daredevil*, Chichester is certain that his book is ripe for some serious changes.

"All of us are aware of the fact that a lot of mid-range books—books without mutants or #1s on the cover—are suffering in sales," says the writer. "We understood that there was nothing wrong per se with Daredevil, the character. In fact, it's just the opposite: Matt Murdock, a.k.a. Daredevil, strikes the perfect balance between lawyer and vigilante. Murdock is a sympathetic character—he's the humanistic, heroic type in a world of bitter, revenge-driven psychopaths. We knew better than to alter that formula."

Instead, the creative team examined the potential of infusing the book with more Marvel continuity—using guest stars and picking up bits and pieces from other books, without sacrificing the streetwise sensibility that Daredevil personifies. With this in mind, Chichester developed the basis of Daredevil's current storyline, which will arc into #325, Daredevil's 30th anniversary issue.

Chichester actually joined the DD creative team with issue #292, replacing writer Ann Nocenti. "I came up with a pitch that *Daredevil*'s editor, Ralph Macchio, immediately took to," he recalls. "My concept was based on two premises. First of all, I wanted to treat the city itself as a character, and allow readers to start seeing real New York neighborhoods and locations, as opposed to generic buildings."

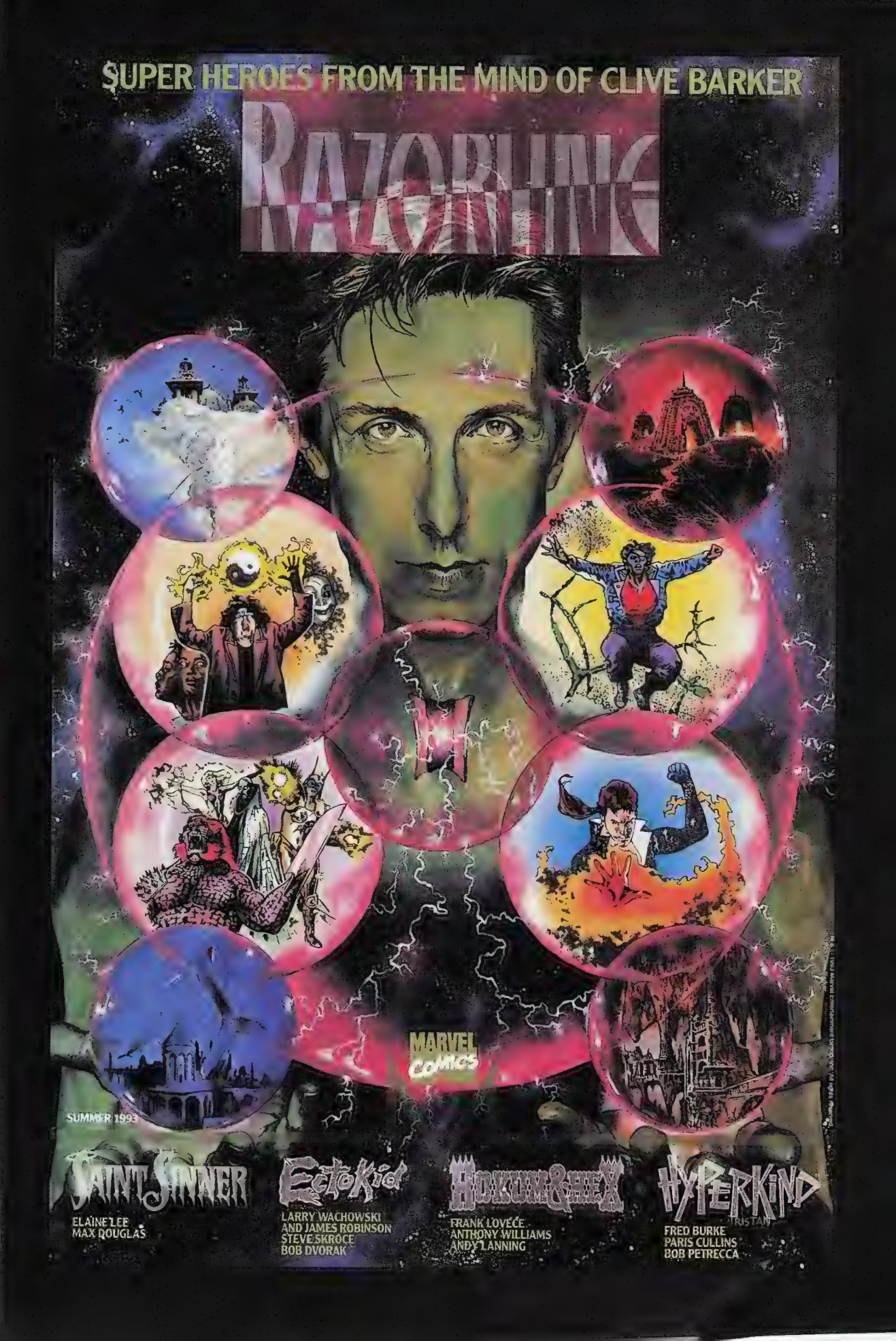
Chichester's other idea was to finally get rid of the Kingpin. "How many times had we seen Daredevil march into a skyscraper office and announce, 'If you cross the line one more time, I'm going to take you down.' And then this fat man would laugh at him and cross the line again, and Daredevil would come back and say, 'I'm warning you one last time...' In my opinion, this scenario no longer had any dramatic potential. The only way to reestablish this potential was to finally deliver on the promise and have Daredevil actively go in and get rid of the man who had been the lord of vice for an untold number of years."

Timing is everything. The sensationally written and well-received "Fall of the Kingpin" (penciled by Lee Weeks) happened to fall on the cusp of Daredevil's 300th issue. "It was a terrific experience working with Lee Weeks," Chichester remembers. "Lee really had a firm handle on the character. Then, when Scott took over, he developed a similar control and took it a step further by really revitalizing the look of the book, both in terms of the entire page design and the actual look of Daredevil and the supporting characters."

McDaniel, whose first Marvel work was a Prowler back-up story in a 1989 *Spectacular Spider-Man* annual, admits that Weeks was a tough act to follow. "Lee has a very realistic style, very human—his people actually looked like people, and his buildings looked like buildings," says the artist. Citing Frank Miller, David Mazzuchelli, and Bill Sienkiewicz as his major comic-art influences, McDaniel says that he tries to bring to Daredevil a sense of what he calls in-your-face dynamics. "I want my art to leap out at you—to grab you by the throat," he explains.

Chichester has the greatest praise for McDaniel's work. "Scott has grown in leaps and bounds since his start on this book. Everyone who sees his material starting with #319 is going to be completely knocked off their feet by both the artwork and what he's done with the character."

Daredevil and the Daredevil Costume Prototypes ™ & © 1993 Marvel Entertainment Group.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McDaniel's earliest comic diet was a stack of coverless books that his mom brought home from a flea market. "I leaned toward DC comics as a kid," he remembers. "Superman, Superboy, The Legion of Super-Heroes. I liked drawing lots of characters, especially Swamp Thing." But McDaniel didn't become aware of *Daredevil* until Frank Miller's period on the book. "That changed everything for me," he recalls, still excited by what many consider some of the finest work ever done in the medium. "Daredevil is one of the characters that I really respect. He's more human than most other characters in the Marvel Universe, because he has a lot of compassion and seems to be someone you could really know and look up to."

What was the impetus behind a new costume? "There were several," says McDaniel. "Besides his current costume, he's only had the red-and-yellow one, and that was only for several issues. Then, for the last three decades, Daredevil has worn his killer tomato suit," McDaniel laughs. "Sure, it's a classic design—it's a great acrobatic suit—but to better compete in this visual market, you have to have something that's even more extravagant."

One of the major reasons for the change, McDaniel admits, was poor sales. "Dan and I had been working on the book together for about one year and we didn't think that we were doing things wrong. We believed that we had the book pointed in the right direction, but given the market—everything having a #1 or a silver-foil cover—sales of regular books continue to suffer. It reached the point where management came in and told us to shake things up. With those instructions, we began to make moves."

McDaniel and Chichester began with the obvious—an attempt at visual change. Consequently, a redesigned cover format was submitted, along with a series of new costume possibilities. "I went through 25 designs before everyone agreed on the new costume," McDaniel remembers. "My first design was pretty bad—it looked like Daredevil had bike flags wrapped around him or something silly. I tried to get that Ninja-wrapping look, but it didn't work."

But McDaniel decided to stay with the Ninja theme. "I can actually track the costume development because I numbered each rendition. I would call up and say, 'So what do you like? #1, #2, #12...' I started to sweat when we hit #20," he says with a chuckle. It was finally agreed by the time he reached #15 that there were various elements of several different costumes that were liked. "I put them together and the feedback was, 'Well, it looks okay. It looks pretty good. We'll go with it.' Very lukewarm. And that just bothered me."

Three weeks later, McDaniel caved in and decided to revisit the costume and make more changes. "Seeking the layman's opinion, I had shown the new look to my family and gotten their feedback," he says. "Some very specific

THE COSTUME CHANGE IS A RESULT OF AN ADVENTURE THAT DD IS WRAPPED UP IN—ONE THAT BECOMES MORE BRUTAL AND VIOLENT THAN HE ANTICIPATED.

ideas came out of that, and with those ideas in mind, I gave it another go, and the final costume really fit the bill."

Daredevil's new costume, which debuts in issue #321, also comes with a new attitude. Someone has made the connection that Matt Murdock is Daredevil, and although this isn't the first time this has happened, Murdock is determined to make it the last. So he decides that the original Daredevil must take a final bow and that he will secretly assume the identity of the new Daredevil. He will also make it clear to those who knew Daredevil that it's not the same man under the mask.

"Getting rid of the Murdock identity is a story tool," explains Chichester. "It's actually a point to make the readers realize the importance of who this guy is—

to bring out the delicate but vital balance between lawyer and vigilante, and how important it is for the hero part of the character to have a base to come out of. We will examine what drives Daredevil."

From the storyline's perspective, the costume change is a result of an important adventure that DD is wrapped up in—one that becomes far more brutal and violent than he originally anticipated. "As he sees that the stakes are rising, he's confronted with the fact that what he's going out in is essentially pajamas," explains Chichester. "But the things that he's going up against are beginning to require something more than spandex. Daredevil needs to protect himself, so that he's able to continue doing what he's been doing all along. If he's taken out because of a weakness in his protective gear, he will be unable to function properly as a protector of others. This is the character's main motivation."

And if this isn't enough to make you start reading The Man Without Fear, here comes Elektra (in issues #324-#325).

"There's probably no other character owned by a comics company that's identified with a single individual more than Elektra is with Frank Miller," says Chichester, aware that he's navigating in dangerous waters. "Consequently, when we first broached the subject of doing this, I was hesitant. I'm all for selling the book, but I needed to make certain that there was a viable story there—I have to enjoy the book myself." Fortunately, once the creative team developed the rationale of exactly who this Elektra character was, why she was coming back, and how she was coming back, both plot and character began to take on lives of their own.

"We're not bringing back Elektra for retro reasons. We're bringing her back because there's an ability here to move this character forward, and to move this book forward," says Chichester. "Although the genius of her creation and development rests with Frank Miller, any ghost of him sitting on my shoulder has disappeared because of what we're doing with her. She takes on a whole new persona. By reentering Daredevil's life, there are questions that must be resolved regarding their physical and emotional relationship, and regarding exactly who she is." Indeed, the storyline title "Fall From Grace" refers not only to what's happening to Matt Murdock/Daredevil, but also to who and what Elektra is all about.

"Ralph Macchio, our editor, wanted a bombshell, and as far as Daredevil is concerned, Elektra is the prime candidate," adds an excited McDaniel. "Although she's been out of commission for nearly a decade, Elektra still carries tremendous mystique. If done right, she could have been another Wolverine—that is, before every other book had a Wolverine in it," he laughs.

There's even more changes on the horizon for Elektra. While Marvel is tossing around the idea of giving the character her own book, McDaniel is busy redesigning a new costume for her, too.

All in all, the creative team of Chichester/McDaniel is infusing Daredevil with more excitement than the book has seen in quite some time. So if you haven't been reading this one, do yourself a favor and give it a try. ☆

Clifford Meth is a freelance writer based in New Jersey.

SMALL PRINT RUN MAY YIELD BIG RETURNS

Most long-time collectors and retailers agree that the general marketplace is just beginning to wake up to the fact that the millions of copies being published of certain high-glitz titles will barely be worth the paper they're printed on several years down the road. For instance, thousands upon thousands of copies of *Turok* #1 were recently returned to distributors. And you can go to any show and see the average retailer selling Jim Lee's *X-Men* #1 (cover price $1.50) for 50 cents each.

What will be valuable two years to five years from now? The low-print staples like *Daredevil* (currently about 90,000 copies)—especially premium issues like the debut of a new costume, or the return of Elektra.

"The 90,000 copies of *Daredevil* being sold today are to people who actually read and enjoy the book," says DD writer Dan Chichester. "Letters from readers are 95 percent positive. And sales prove that no one is speculating on this title, which is fine with me because I think the whole speculation thing is silly." Rest assured, when collectors find out about the changes Daredevil is going through, these low-print issues will be hot, hot, hot!

—Clifford Meth

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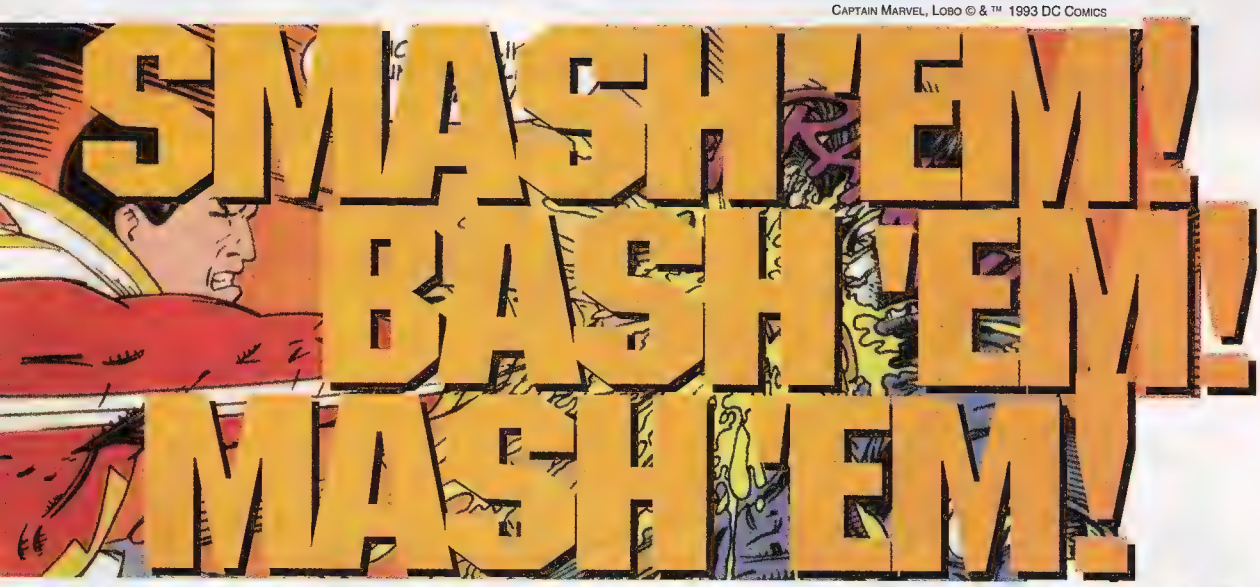


THE 50 GREATEST COMIC SLUGFESTS OF ALL TIME HAVE DEMONSTRATED THE FINE ART OF DESTRUCTION

By William Christensen and Mark Seifert

Put two or more superheroes in close proximity, and sooner or later they'll be trying to kick each other's butts. It's an inescapable part of superheroes' lives, just like death, taxes, and an uncomfortable costume. Blood 'n' guts contests are sometimes gratuitous, but there are still ways we can measure the quality of the fine art of destruction. The 50 greatest comic slugfests of all time were ranked on these criteria:

1. **THE CHARACTERS INVOLVED.**
Confrontations involving big names counted a lot towards the final ranking. Nobody cares when the Wasp battles Stiltman, but the Hulk and the Thing are definitely headliners. Furthermore, since heroes fight villains every day, a hero vs. hero (or villain vs. villain) pairing swayed the ranking more than a hero squaring off against a villain. If a skirmish involves two participants who are well-established rivals, all the better. Finally, a good tussle requires an interesting matchup of the combatants' abilities. A contrast in power level and abilities can make for an interesting battle, but some characters are so similar you've just gotta know who's tougher!

2. **THE BATTLE ITSELF.**
It's not necessary to shed a lot of blood, but lots of general destruction greatly influenced the decisions. The competition should be interesting, and not too short. For the most part, close fights scored the highest, but a few total routs scored highly enough to rank, as well.

3. **CREATIVE TEAM.**
As you'll see, we've listed an art Kibosh-O-Meter, but not a writing Kibosh-O-Meter, on a scale of up to 10 spots. Don't think we're not giving the writer his due, however. The writer's contribution is reflected in the characters used, and how the situation is set up. In the best slugfests, the writer sets up a good brouhaha and then lets the artist cut loose. Note that the art Kibosh-O-Meter is not a general indicator of the ability of the artist involved. Rendering a good slugfest requires a special kind of talent. Picasso or Van Gogh would probably register low Kibosh-O-Meter ratings if illustrating a comic; that doesn't mean that they're not as good or better artists than Jack Kirby or carnage-master Simon Bisley.

The 50 slugfests are ranked according to the above criteria. When the battle was decisive, the winner is listed. When all combatants walked away, a winner is chosen, if possible, based on the character who seemed to dominate.

1. Hulk vs. Fantastic Four

Book: Fantastic Four #12
Creative Team: Stan Lee, Jack Kirby

KIBOSH-O-METER
MATCHUP: •••••••••
MAYHEM LEVEL: ••••••
ART: ••••••••••

This encounter is one of the first Marvel Universe character crossovers, and set the standard for all the Marvel mix-'em-ups that followed. Although it's commonly assumed that the Hulk was dumb early on, that's not the case. In the very beginning, he was a sneaky sucker and knew how to fight dirty. This made him a formidable opponent for anyone.
THE DECISION: Fantastic Four

2. Human Torch (Golden Age) vs. Sub-Mariner

Book: Marvel Mystery #9
Creative Team: Bill Everett

KIBOSH-O-METER
MATCHUP: •••••••••
MAYHEM LEVEL: •••••••
ART: •••••••

This battle is the first character crossover outside of team books. This elemental confrontation began when the New York City police recruited the Torch to stop Namor's rampage through the city. Both combatants seemed close to victory, but neither delivered a knockout.
THE DECISION: draw
REMATCHES: *Human Torch* (Golden Age) #5, #8, #10

3. Hulk vs. Thing, FF, and Avengers

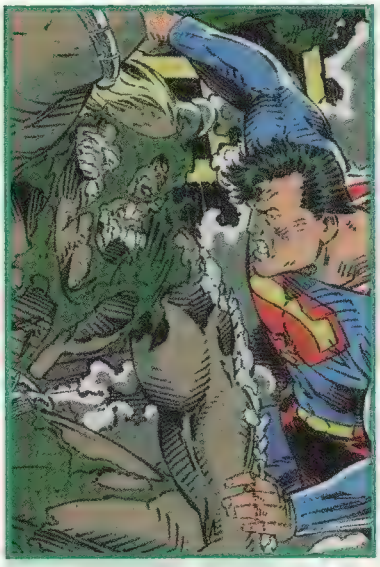
Books: Fantastic Four #25, #26
Creative Team: Stan Lee, Jack Kirby

KIBOSH-O-METER
MATCHUP: •••••••••
MAYHEM LEVEL: •••••••••
ART: •••••••••••

After splitting from the Avengers, Hulk rampages across the country and eventually returns to New York to trash his former teammates. He first encounters the FF, and after putting the Human Torch in the hospital, ends up toe to toe with the Thing. Finally, when the combined might of the FF and the Avengers fail to stop him, Rick Jones gets the Hulk to swallow an emergency gamma-ray treated capsule which changes him back to Bruce Banner.

THE DECISION: Hulk

REMATCHES: (Hulk vs. Thing) *FF* #112, #165, #166, #320; *Incredible Hulk* #122, #350; *Marvel Feature* #11; *Giant Size Super-Stars* #1

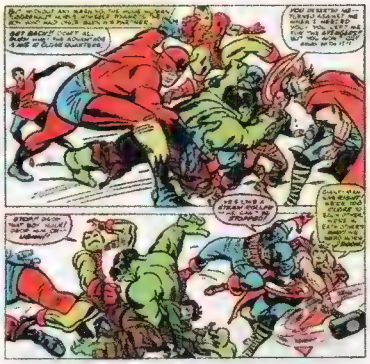


4. Superman vs. Doomsday

Books: Man of Steel #18, #19; Adventures of Superman #497; Action Comics #684; Superman #74, #75
Creative Team: Jerry Ordway, Jon Bogdanove, Louise Simonson, Dan Jurgens, Brett Breeding, Roger Stern, Jackson Guice, Tom Grummett

KIBOSH-O-METER
MATCHUP: ••••••••••
MAYHEM LEVEL: ••••••••••
ART: ••••••

The biggest all-out brawl ever, and certainly the most famous. This knockdown, drag-out ended with both participants being counted out. We've recently learned that both contestants



appear to still be alive, so there's certain to be a rematch.

THE DECISION: draw

5. Batman vs. Bane

Book: Batman #497
Creative Team: Doug Moench, Jim Aparo

KIBOSH-O-METER
MATCHUP: •••••••••
MAYHEM LEVEL: •••••••
ART: ••••••

After wearing Batman down by freeing all of Arkham Asylum's crazies,

Bane finally confronts him personally in the Batcave. Although he could barely stand, Batman refused to back down from his tormentor. Bane claimed victory after breaking Batman's back, but even though the Dark Knight's body may be broken, his spirit is not.

THE DECISION: Bane

REMATCH: count on it!

6. Thing vs. the Silver Surfer

Book: Fantastic Four #55
Creative Team: Stan Lee, Jack Kirby

KIBOSH-O-METER
MATCHUP: ••••••••
MAYHEM LEVEL: •••••••••
ART: ••••••••••

Ben drops in on his girlfriend, Alicia Masters, only to find the Surfer making time with her! Ben wins the battle, but the Surfer was holding back. This slugfest is a perfect example of Kirby's flawless pacing of fighting.

THE DECISION: The Thing

7. Silver Surfer vs. Thor

Book: Silver Surfer #4
Matchup: John Buscema, Stan Lee

KIBOSH-O-METER
MATCHUP: •••••••••
MAYHEM LEVEL: •••••••
ART: •••••••

Loki tricks the Surfer into believing Thor is evil, and then adds his power to the Surfer's, enabling the Surfer to thoroughly crush Thor.

THE DECISION: Silver Surfer

8. Batman vs. Joker

Book: Dark Knight #3
Creative Team: Frank Miller

KIBOSH-O-METER
MATCHUP: ••••••••••
MAYHEM LEVEL: ••••••••••
ART: ••••••••

Batman finally gets fed up enough with the Joker to off him.

THE DECISION: Batman

9. Thor vs. Hulk

Book: Journey into Mystery #112
Creative Team: Stan Lee, Jack Kirby

KIBOSH-O-METER
MATCHUP: ••••••••
MAYHEM LEVEL: ••••••••
ART: ••••••••••

Thor asks Odin to remove the enchantment from Thor's Hammer,

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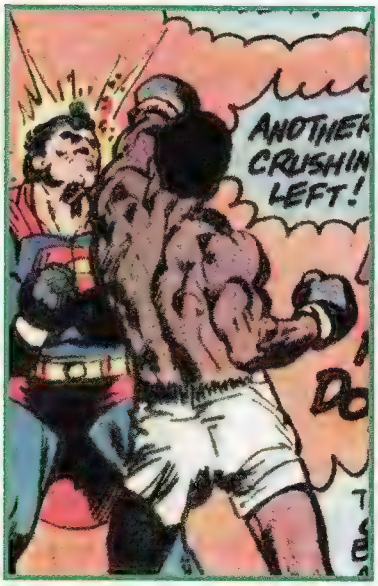
Mjolnir, so it could truly be a brawn vs. brawn contest. Unfortunately, the cavern they're fighting in collapses before any victory can be claimed.
THE DECISION: draw
REMATCHES: *Defenders* #10, *Incredible Hulk* #255

10. Superman vs. Muhammad Ali

Book: All-New Collector's Edition #7
Creative Team: Denny O'Neil, Neal Adams

KIBOSH-O-METER
MATCHUP: •••••••••
MAYHEM LEVEL: •••••
ART: ••••••••••

A de-powered Superman agrees to box Muhammad Ali to save the Earth from a bizarre, warlike race from another galaxy. Even after Ali gives Supes some quick boxing lessons, Superman is no match for the champ. Ali scores a knockout.



THE DECISION: Muhammad Ali

11. Lobo vs. Superman

Book: Adventures of Superman #464
Creative Team: Dan Jurgens, Art Thibert

KIBOSH-O-METER
MATCHUP: •••••••••
MAYHEM LEVEL: ••••••
ART: •••••••

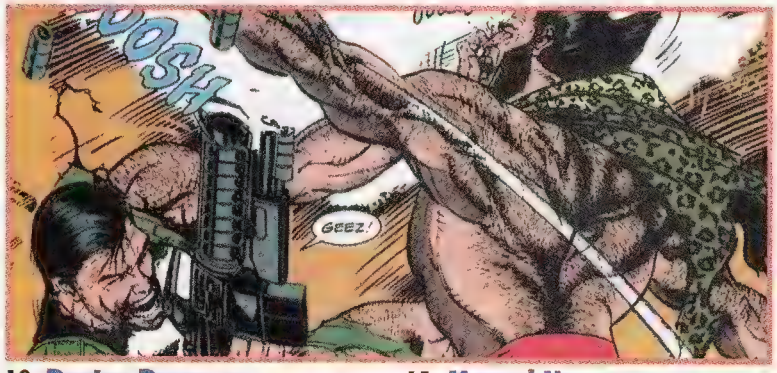
Although both combatants are at a disadvantage (Supes under the influence of the Eradicator, Lobo under the influence of alcohol), this is still a great match-up. After getting pretty well trashed, Superman tricks Lobo into believing he's dead.
THE DECISION: Lobo

12. Fantastic Four vs. X-Men

Book: Fantastic Four #28
Creative Team: Stan Lee, Jack Kirby

KIBOSH-O-METER
MATCHUP: ••••••••
MAYHEM LEVEL: ••••••••
ART: ••••••••••

The X-Men bushwhack the FF while under control of the Puppet Master. Add the Awesome Android to the mix and you have insanity at its finest.
THE DECISION: X-Men
REMATCH: *Fantastic Four vs. X-Men* mini-series



13. Doctor Doom vs. the Red Skull

Book: Astonishing Tales #4, #5
Creative Team: Larry Lieber, Wally Wood

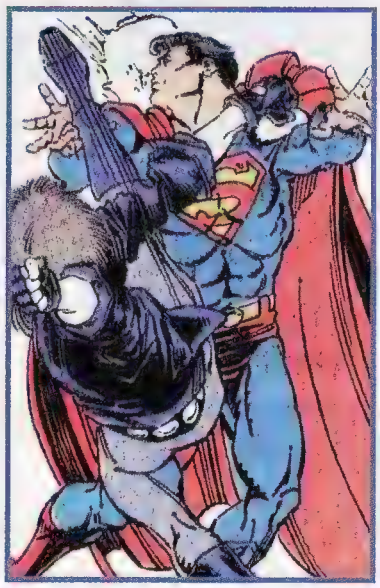
KIBOSH-O-METER
MATCHUP: ••••••••
MAYHEM LEVEL: •••••••
ART: •••••••••

When Doom returns from a rare vacation, he finds that the Red Skull has seized control of Latveria. Big mistake on the Red Skull's part.
THE DECISION: Doctor Doom

14. Miracleman vs. Kid Miracleman

Books: Miracleman #14, #15
Creative Team: Alan Moore, John Totleben

KIBOSH-O-METER



MATCHUP: ••••••••
MAYHEM LEVEL: ••••••••••
ART: ••••••

Probably the bloodiest battle on this list. Kid Miracleman literally destroys London and kills millions of people, trying to get Miracleman's attention. In the ensuing battle, Miracleman needs the help of the alien Warpsmith to beat Kid Miracleman.
THE DECISION: Miracleman

15. Marvel Heroes vs. Marvel Villains

Books: Secret Wars #1-#12
Creative Team: Jim Shooter, Mike Zeck

KIBOSH-O-METER
MATCHUP: •••••••••
MAYHEM LEVEL: •••••••
ART: •••••••

The ultimate slugfest mini-series. The Beyonder pitted the world's heroes and the world's villains against each other for his own entertainment, and did a darn good job. You won't find finer fisticuffs than *Secret Wars* this side of ESPN.
THE DECISION: The combined might of Earth's heroes and villains proves to be too much for the Beyonder, and in the end it was he who was the loser.

16. Wolverine vs. the Punisher

Books: Punisher War Journal #6, #7
Creative Team: Carl Potts, Jim Lee

KIBOSH-O-METER
MATCHUP: ••••••••
MAYHEM LEVEL: •••••••
ART: •••••••••

Wolverine and the Punisher each mistake the other for an animal poacher. Once they get an idea into their heads, they don't back down.
THE DECISION: draw
REMATCH: Upcoming *Wolverine/Punisher: Damaging Evidence* mini-series

17. Hulk vs. Juggernaut

Book: Incredible Hulk #172
Creative Team: Tony Isabella, Herb Trimpe

KIBOSH-O-METER
MATCHUP: •••••••

MAYHEM LEVEL : •••••••••
A R T : ••••

They tried working together against the army, but when Juggernaut harmed an innocent civilian, Hulk got ticked off and attacked him.
THE DECISION: Hulk
REMATCH: *Incredible Hulk* #402

18. Human Torch (Silver Age) vs. Sub-Mariner

Book: Strange Tales #107
Creative Team: Stan Lee, Dick Ayers

KIBOSH-O-METER
MATCHUP : ••••••••
MAYHEM LEVEL : •••••••
A R T : ••••••

The Torch goes after the Sub-Mariner to prove his worth to the rest of the FF, and did a pretty good job considering he attacked Namor in Namor's element. In the end, Johnny uses his nova-intensity flame to trail the Sub-Mariner under water and trap him in a cavern.
THE DECISION: Human Torch

19. Superman vs. Spider-Man

Book: Superman vs. Spider-Man
Creative Team: Gerry Conway, Ross Andru

KIBOSH-O-METER
MATCHUP : •••••••••••
MAYHEM LEVEL : •••••••
A R T : •••••

Spider-Man was beating the hell out of the under-powered Supes until the ray Lex Luthor had hit Superman with wore off. When Superman's powers returned, the game was over.

THE DECISION: Superman

20. Hulk vs. the Abomination

Books: Tales to Astonish #90, #91
Creative Team: Stan Lee, Gil Kane

KIBOSH-O-METER
MATCHUP : •••••••
MAYHEM LEVEL : ••••••••
A R T : ••••

The Hulk needed an assist from Bruce Banner's brains in this one. As he was originally created, the Abomination was actually stronger than the Hulk! In fact, he beat the Hulk unconscious in issue #90. Banner devised a machine to reduce the Abomination's strength, and Hulk fought him to a standstill until the Stranger intervened and took the Abomination to use as a hireling.
THE DECISION: Abomination

21. Everybody vs. Thanos

Books: Infinity War #1-#6
Creative Team: Jim Starlin, George Pérez, Ron Lim

KIBOSH-O-METER
MATCHUP : •••••••••
MAYHEM LEVEL : ••••••
A R T : ••••••

This mini-series features the most powerful heroes and villains of the Marvel Universe vs. Thanos, who gives as good as he gets.
THE DECISION: Thanos loses

22. Hulk vs. the Silver Surfer

Book: Tales to Astonish #93
Creative Team: Roy Thomas, Dan Adkins

KIBOSH-O-METER
MATCHUP : •••••••••
MAYHEM LEVEL : •••••••••
A R T : •••••

Hulk believes the Surfer has the power to take him away from Earth, and tries to force him to do so. But the Surfer was still trapped on Earth by Galactus, so he couldn't take Hulk anywhere. Of course, the Hulk didn't believe that. The Hulk's massive strength barely fazed the Surfer.
THE DECISION: Silver Surfer
REMATCH: *Incredible Hulk* #250

23. Thor vs. Warlock

Book: Thor #166
Creative Team: Stan Lee, Jack Kirby

KIBOSH-O-METER
MATCHUP : ••••••
MAYHEM LEVEL : •••••••••
A R T : ••••••••••

Warlock kidnaps Sif to be his mate, which definitely upsets Thor! He goes crazy, and not even Warlock's incredible power can stop Thor from getting Sif back. Warlock never even had a chance.
THE DECISION: Thor

24. Marvel Heroes vs. Marvel Heroes

Books: Contest of Champions #1-#3
Creative Team: Mark Gruenwald, John Romita, Jr.

KIBOSH-O-METER
MATCHUP : •••••••••
MAYHEM LEVEL : •••••
A R T : •••••

Two dozen of Earth's mightiest participate in a contest as pawns of the Grandmaster and Death. Dozens of battles result as part of the contest.
THE DECISION: Memorable matchups include Daredevil barely beating Iron Fist; Wolverine wailing on the Black Panther; and Iron Man k.o.ing the She-Hulk.

25. Spider-Man vs. original Green Goblin, Enforcers, Hulk

Book: Amazing Spider-Man #14
Creative Team: Stan Lee, Steve Ditko

KIBOSH-O-METER
MATCHUP : •••••••••
MAYHEM LEVEL : ••••••
A R T : ••••••

In the original Green Goblin's first appearance, he teams with the Enforcers to attempt to take out Spider-Man. The patented Spider-Man bad luck holds true, when he runs into the Hulk, as well. Spider-Man tricks the Hulk and trashes the Enforcers, but the Goblin gets away.
THE DECISION: Spider-Man
REMATCHES: (Spider-Man vs. the original Green Goblin) *Amazing Spider-Man* #17, #23, #26, #27, #39, #40, #96, #97, #98, #121, #122 (the original Green Goblin was killed while fighting Spidey in #122).

26. Juggernaut vs. Colossus

Book: Uncanny X-Men #183
Creative Team: Chris Claremont, John Romita, Jr.

KIBOSH-O-METER
MATCHUP : ••••••
MAYHEM LEVEL : •••••••••••
A R T : ••••••

Colossus accidentally spills a beer

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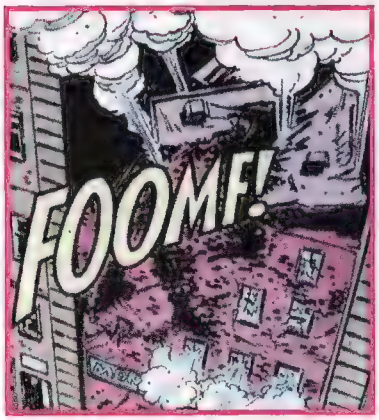
on the off-duty Juggernaut in a Manhattan bar. In return, Juggernaut brings the bar down on Colossus.
THE DECISION: Juggernaut



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27. Wolverine vs. Sabretooth

Books: Uncanny X-Men #212, #213
Creative Team: Chris Claremont, Rick Leonardi, Alan Davis

KIBOSH-O-METER
MATCHUP: •••••••••••
MAYHEM LEVEL: •••••••••
ART: •••••••••

These two old foes meet up as part of an X-Men/Marauders clash, but for them it's a bit more personal.
THE DECISION: draw
REMATCHES: *Uncanny X-Men* #222; *Wolverine* #41-#43

28. Spider-Man vs. Venom

Book: Amazing Spider-Man #300
Creative Team: David Michelinie, Todd McFarlane

KIBOSH-O-METER
MATCHUP: •••••••
MAYHEM LEVEL: •••••••
ART: •••••••••

Spidey borrows a sonic blaster from the Fantastic Four to get the best of Venom in this first encounter.
THE DECISION: Spider-Man
REMATCHES: *Amazing Spider-Man* #315-#317, #333, #344-#347, #375

29. Magnus vs. Rai

Book: Magnus #7
Creative Team: Jim Shooter, Mark Moretti

KIBOSH-O-METER
MATCHUP: •••••••••
MAYHEM LEVEL: •••••
ART: •••••

Magnus has minutes to configure the robotic Grandmother to fight the invading spider aliens. He needs Rai's help, but Rai would rather save his son. Magnus' fists convince Rai that the lives of billions are more important than his son's life.
THE DECISION: Magnus

30. Ghost Rider vs. Avengers

Book: Avengers #214
Creative Team: Jim Shooter, Bob Hall

KIBOSH-O-METER
MATCHUP: •••••
MAYHEM LEVEL: •••••••••
ART: ••••

After Ghost Rider beats the Angel just for fun, the Avengers come to take him down. However, he shocks them by trashing the whole team, including Cap, Iron Man, and Thor!
THE DECISION: Ghost Rider

31. Iron Man vs. Hulk

Book: Iron Man #132
Creative Team: David Michelinie, Bob Layton

KIBOSH-O-METER
MATCHUP: ••••••
MAYHEM LEVEL: •••••••
ART: •••••••

Iron Man actually manages to knock Hulk out. The effort of the knockout punch seized up Iron Man's armor and completely incapacitated him.
THE DECISION: Iron Man

32. Avengers vs. X-Men

Book: X-Men #9
Creative Team: Stan Lee, Jack Kirby

KIBOSH-O-METER
MATCHUP: •••••
MAYHEM LEVEL: ••••••
ART: ••••••••••

Both teams are on the trail of the evil Lucifer, and both want the other to stay out of the way. There's been bad blood between them ever since.
THE DECISION: draw
REMATCH: *X-Men vs. The Avengers* mini-series

33. Lobo vs. Captain Marvel

Book: L.E.G.I.O.N. '91 #31
Creative Team: Alan Grant, Barry Kitson

KIBOSH-O-METER
MATCHUP: •••••••
MAYHEM LEVEL: ••••••
ART: ••••••

Captain Marvel is accidentally teleported on top of Lobo during the "War of the Gods" crossover.
THE DECISION: draw.

34. Hulk vs. Hercules

Book: Tales to Astonish #79
Creative Team: Stan Lee, Adam Austin

KIBOSH-O-METER
MATCHUP: ••••••
MAYHEM LEVEL: •••••••
ART: •••

Herc's trip to Hollywood is rudely interrupted by Hulk, who's spoiling for a fight. As is his nature, Hercules was willing to accommodate him.
THE DECISION: draw

35. Cap vs. Wolverine

Book: Captain America Annual #8
Creative Team: Mark Gruenwald, Mike Zeck

KIBOSH-O-METER
MATCHUP: •••••••
MAYHEM LEVEL: •••••
ART: •••••••

The two instinctively mistrusted one another when they accidentally

met. A brief but memorable fight ensued.
THE DECISION: draw

36. Spider-Man vs. the X-Men
Book: Uncanny X-Men #35
Creative Team: Roy Thomas, Werner Roth

KIBOSH-O-METER
MATCHUP: •••••••
MAYHEM LEVEL: •••••
ART: ••

For some reason, Spidey had the X-Men's number in this battle, and he's had it ever since.
THE DECISION: Spider-Man
REMATCH: *Secret Wars* #3

37. Spider-Man vs. Human Torch
Book: Strange Tales Annual #2
Creative Team: Stan Lee, Jack Kirby, Steve Ditko

KIBOSH-O-METER
MATCHUP: ••••••
MAYHEM LEVEL: ••••
ART: •••••••••

Renewing the rivalry that began in *Amazing Spider-Man* #1, these two worked together after their tussle.
THE DECISION: draw

38. Daredevil vs. the Punisher
Book: Daredevil #257
Creative Team: Ann Nocenti, John Romita, Jr.

KIBOSH-O-METER
MATCHUP: •••••
MAYHEM LEVEL: ••••••
ART: •••••••

Daredevil interrupts the Punisher as he is about to about to kill a suspected criminal.
THE DECISION: Daredevil

39. Sub-Mariner vs. the Thing
Book: Sub-Mariner #8
Creative Team: Roy Thomas, John Buscema

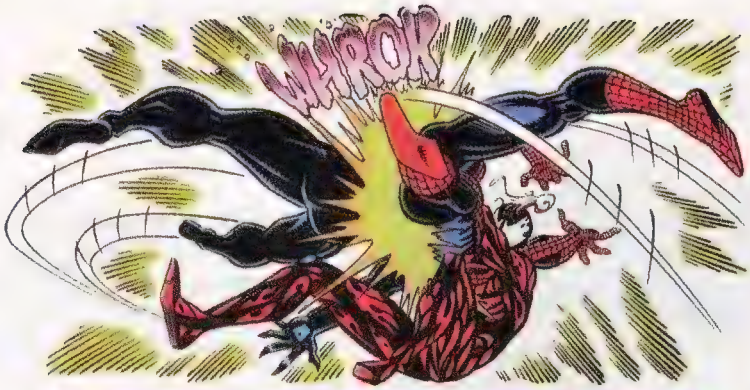
KIBOSH-O-METER
MATCHUP: ••••••
MAYHEM LEVEL: •••••
ART: ••••

Namor and the Thing clash over possession of "The Helmet of Power." As usual, the Thing settles for second best when he tackles one of Marvel's heavy hitters.
THE DECISION: Sub-Mariner

40. Wolverine vs. Hulk
Book: Incredible Hulk #181
Creative Team: Len Wein, Herb Trimpe

KIBOSH-O-METER
MATCHUP: •••••••••
MAYHEM LEVEL: •••••
ART: •••

Canada's Dept. H uses Wolverine to try to stop the Hulk's rampage through Canada. Wolverine wasn't the fighter then that he is now, and he didn't have the strength to make his adamantium claws pierce Hulk's hide. Hulk easily demolished him.
THE DECISION: Hulk
REMATCHES: *Incredible Hulk* #340; *Wolverine* #7, #8



41. Spidey & Venom vs. Carnage
Books: Amazing Spider-Man #361-#363
Creative Team: Mark Bagley, David Michelinie

KIBOSH-O-METER
MATCHUP: •••••••
MAYHEM LEVEL: ••••••••
ART: ••••

Spidey thought Venom was bad until he met Carnage.
THE DECISION: Spider-Man
REMATCHES: Maximum Carnage storyline beginning in *Spider-Man Unlimited* #1

42. Sub-Mariner vs. Hulk
Book: Tales to Astonish #100
Creative Team: Stan Lee, Marie Severin

KIBOSH-O-METER
MATCHUP: ••••••
MAYHEM LEVEL: •••••
ART: •••

Namor manages to keep the battle mostly in the sea, and outlasts Hulk.
THE DECISION: Sub-Mariner

43. Iron Man vs. the Angel
Book: Tales of Suspense #49
Creative Team: Stan Lee, Steve Ditko

KIBOSH-O-METER
MATCHUP: ••••••
MAYHEM LEVEL: •••
ART: ••••••

By keeping the struggle in the air, the Angel easily outmaneuvers Iron Man, who wasn't nearly as powerful then as he is now.
THE DECISION: the Angel

44. Captain America vs. Iron Man
Book: Tales of Suspense #58
Creative Team: Stan Lee, Don Heck

KIBOSH-O-METER
MATCHUP: ••••••
MAYHEM LEVEL: •••••
ART: ••

The Chameleon makes Iron Man think the Cap he's facing is a phony, but it's actually the real Cap! They finally get things worked out without spilling too much blood, but Cap was on the run for awhile.
THE DECISION: Iron Man

45. Hercules vs. Sub-Mariner
Book: Avengers #40
Creative Team: Roy Thomas, Don Heck

KIBOSH-O-METER
MATCHUP: ••••
MAYHEM LEVEL: •••••••
ART: ••

U.S. Navy activity near Atlantis raises Namor's ire, and he responds by attacking a nearby naval base. This draws the Avengers' attention, and Herc and Sub-Mariner battle.
THE DECISION: Hercules

46. Captain America vs. Hulk
Book: Captain America #110
Creative Team: Stan Lee, Jim Steranko

KIBOSH-O-METER
MATCHUP: ••••
MAYHEM LEVEL: •••
ART: •••••••

Captain America finds that his fists have about as much effect on Hulk as his words do, which is none at all.
THE DECISION: draw
REMATCH: *Captain America* #257

47. Silver Surfer vs. Spider-Man
Book: Silver Surfer #14
Creative Team: Stan Lee, John Buscema

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KIBOSH-O-METER
MATCHUP: ••••
MAYHEM LEVEL: ••••
ART: ••••

Spidey puts on a good show, but the Surfer wasn't half trying.
THE DECISION: Silver Surfer

48. Thor vs. Hercules

Book: Journey Into Mystery Annual #1
Creative Team: Stan Lee, Jack Kirby

KIBOSH-O-METER
MATCHUP: •••••
MAYHEM LEVEL: ••
ART: ••••••••••

The first meeting of these two gods resulted in a slugfest when neither would back down to allow the other to cross a narrow bridge.
THE DECISION: draw
REMATCHES: *Journey Into Mystery* #125 through *Thor* #126

49. Lobo vs. Guy Gardner

Book: Justice League International #19
Creative Team: Keith Giffen, Kevin Maguire, JM DeMatteis

KIBOSH-O-METER
MATCHUP: ••••••
MAYHEM LEVEL: ••••
ART: ••••••

The fun starts after Big Barda accidentally "Booms" Lobo on top of Guy Gardner from halfway across the galaxy.
THE DECISION: draw

50. JLA vs. Avengers

Book: unpublished
Creative Team: George Pérez, Roy Thomas

KIBOSH-O-METER
MATCHUP: ••••••••••
MAYHEM LEVEL: ???
ART: •••••••••

In 1983, a project that might have been one of the best slugfests ever was stymied by cross-company politics. This company crossover was to feature the Justice League taking on the Avengers, with great battles like Batman/Captain America and Thor/Superman. For one reason or another, Marvel and DC couldn't make it work. The project would have had pencils by George Pérez, a master of handling large casts of characters. What's worse, Pérez had 20 pages of art done when the project was bonged for good.
THE DECISION: unknown ☆

William Christensen and Mark Seifert are regular contributors to Wizard.

image
UNION
ART
MARK
TEXEIRA
STORY
MICHAEL
HEISLER
CO-CREATOR
JIM LEE
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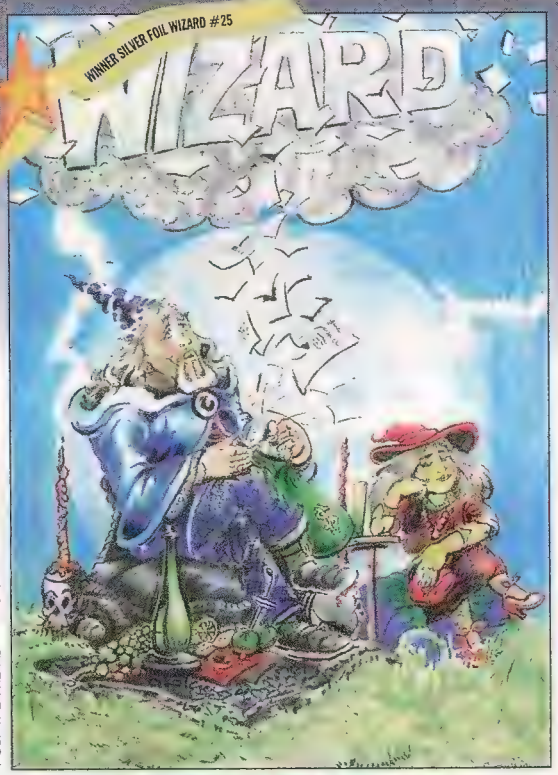

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Garrett Miller
Oakland, Calif.

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Aston Roy
Plantation, Fla. Age: 20

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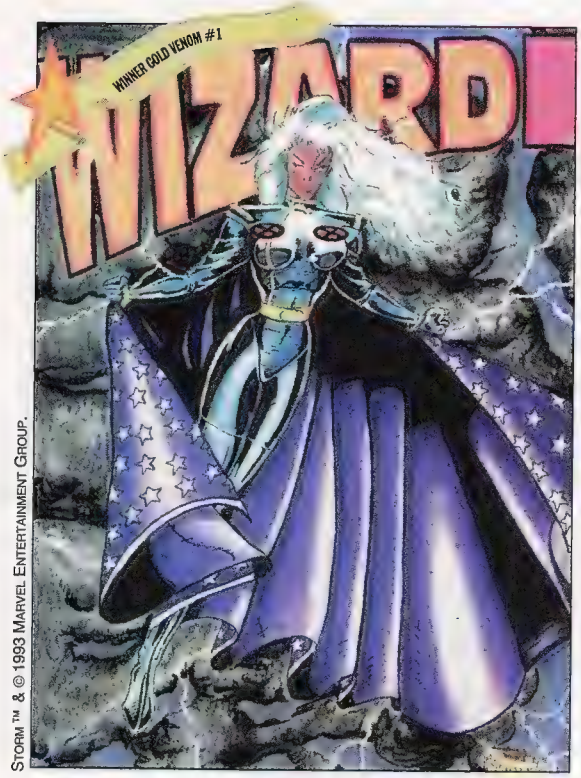
Ken Haeser
Dorothy, N.J. Age: 17



STORM™ & © 1993 MARVEL ENTERTAINMENT GROUP.

Tim Skipper
Frostproof, Fla. Age: 27

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Darrell Basham
Coreeneville, Ky.

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Joe Cavallini
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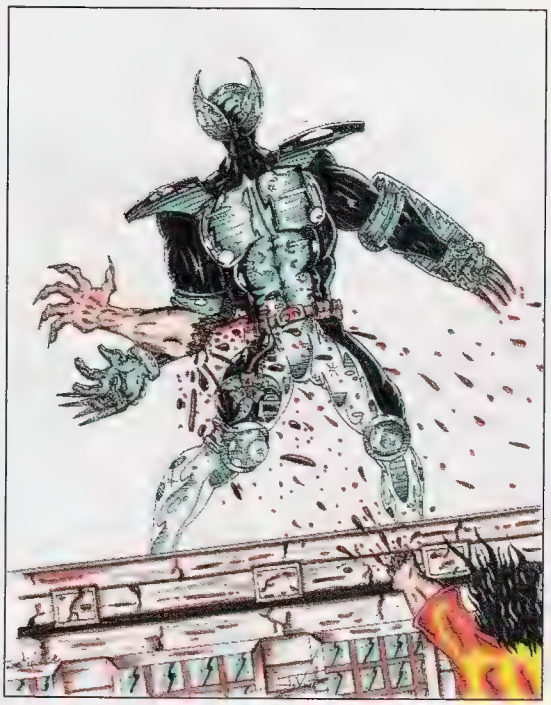
Brian Woodbury & Dimitri Zouharis
Age:20 Plymouth, Mass. Age: 21



Shadowhawk ™ & © 1993 Jim Valentino.

Justin Vice
Wesley, Ariz. Age: 18

Leonardo ™ & © 1993 Mirage Studios.

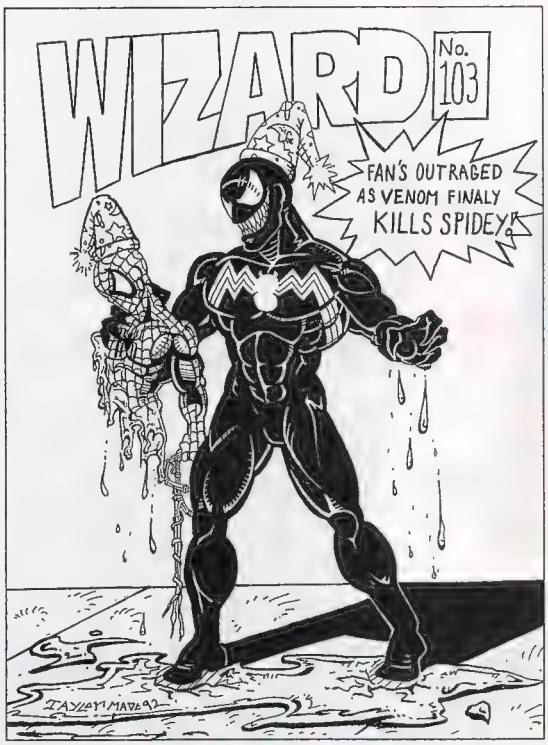
Kristen K. Perry
Perrysburg, Ohio

Faust ™ & © 1993 David Quinn; Poor the Wizard's severed head only ™ & © 1993 Wizard

Rusty Johnson
Claremont, Calif. Age: 16

Wolverine and Galactus ™ & © 1993 Marvel Entertainment Group

Todd Walrath
Rochester, N.Y. Age: 26



Spider-Man and Venom ™ & © 1993 Marvel Entertainment Group.

Taylor Made
Parts Unknown

Deathblow ™ & © 1993 Aegis Entertainment. Maxx ™ & © 1993 Sam Kieth.

Eric Tan
San Diego, Calif.

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Text shown here may have been edited to fit.

YOU MAKE 'EM, WE PRINT 'EM!

CREATOR: Calvin Armstrong, New York, N.Y.
Secret Identity: Unknown (and long forgotten)
Current Occupation: Assassin
Legal Status: Unknown
Marital Status: Unknown
Base of Operations: New Orion City (formerly New York City)
Height: 6' 3", **Weight:** 225 lbs
Eyes: Unknown **Hair:** Unknown

POWERS: Suicide possesses a super healing factor that makes it virtually impossible to kill him. It has been learned that when decapitated, it takes longer for him to heal, and he will only appear dead until The Resurrection, which is a ritual that takes place to fully heal Suicide. He is also a master of hand-to-hand combat.

ORIGIN: Sentenced to die for capital crimes against the state, a desperate prison inmate found himself visited by the sinister Demonstryke. Demonstryke promised the doomed inmate immortality and wealth beyond his dreams if he agreed to one simple thing—swearing eternal loyalty to Demonstryke. From that pact, the lethal assassin Suicide was born, and has served Demonstryke faithfully ever since.

SUICIDE

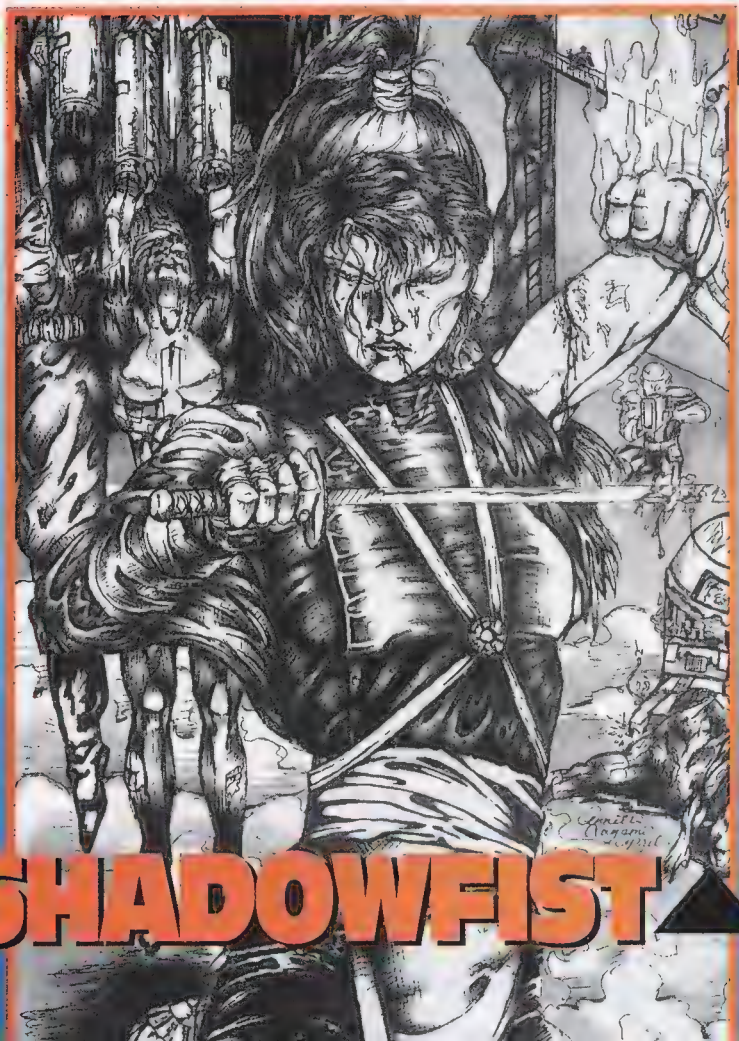
BLACK VIPER

CREATOR: Wilfredo Tan, Phillipines, Age 24

Secret Identity: William Grant
Current Occupation: Crimefighter
Legal Status: U.S. citizen with no criminal record
Marital Status: Single
Base of Operations: Mobile
Height: 6'5" **Weight:** 260 lbs
Eyes: Blue **Hair:** Blonde

POWERS: Black Viper has no known superhuman abilities. He employs a special outfit that allows him to lift up to 20 tons and become virtually invulnerable. He is an excellent hand-to- hand combatant, and is trained in many types of martial arts.

ORIGIN: Foreseeing the eventuality of a world being overrun by superpowered villains, William Grant spent the better part of his life preparing for the worst. After years of school, Grant began building his special costume to counter any superpowered villains, which, as he had predicted, were becoming more and more prevalent in the world. When finished with the costume's construction, Grant took on the name of Black Viper and declared war on all superpowered criminals.



SHADOWFIST

CREATOR: Anneth Lagamo, Makakilo, Hawaii

Secret Identity: Reika Mei-Ling Tkehada
Current Occupation: Warrior and protector of the Earth
Legal Status: Unknown
Marital Status: Single
Base of Operations: Mobile
Height: 5'3" **Weight:** 97 lbs
Eyes: Sky Blue **Hair:** Sky Blue
Group Affiliation: Shadowsouls

POWERS: Shadowfist has two basic powers. One power is the ability to read minds with her telepathy. The other power allows her to combine her body heat and the air moisture to create her "Waterfire", which is a blue flame that is under her complete control.

WEAPONS AND PARAPHERNALIA: Shadowfist uses two katana blades that were inherited from her parents. The blades are sheathed in two steel gauntlets for easy access.

[illegible]: In the not-so-distant future, the world was on the brink of annihilation by nuclear war. An evil faction known as I.M.P.A.C.T. dominated the world. Reika Mei-Ling Tkehada, then a teenager, was captured from her underground shelter by the evil faction and was forced to live in a steel dome with eight others like her. After four years of confinement, she joined forces with the others to destroy the dome and oppose I.M.P.A.C.T. as a team called the Shadowsouls.

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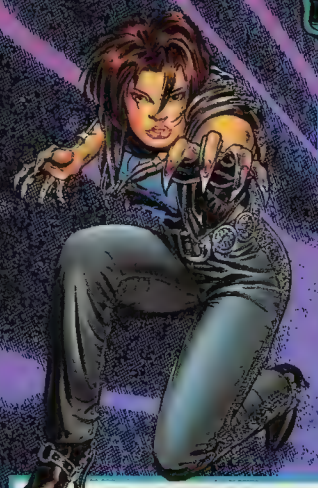

Created By:

Dan Lawlis - Penciler
(The Strange, Legion Of Superheroes)
Stan Woch - Inker
(Quasar Thing, Doom Patrol, Airbus, Black Orchid)
Fred Schiller - Writer
(Amazing Spiderman Annual, Speed Racer)
Paul Mounts - Colorist
(Youngblood, X-Man Cards)

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SPECIAL SILVER ANNIVERSARY ISSUE HUNK & BABE!

HUNK & BABE of the month

Hunk — Silver Surfer

Ooh, he's so smooth! If I wasn't so infatuated with his gleaming physique, I'd want to use him as my mirror. Sure do wish he would show me his power cosmic. And his voice is so serious! All he has to say is "To me, my board!" and, heck, if the board doesn't return, I'll gladly go to him! What better way to get around the spaceways? As long as he doesn't have a surfer's mentality, I'll ride waves with him anytime!

Babe — Silver Sable

Man, I'd like to hire her sometime. Uh...for an adventure together, that is. As ruler of Symkaria, she could lead me around any day of the week. I mean, she's rich, beautiful, and she carries a gun. Can't think of a better way to get my attention, and she'd get plenty of it from me. If she's a member of the Wild Pack, I wonder what she does for kicks? Kickin' butt, probably. Mine needs some kickin' right about now...

She-Hulk & Wonder Man™ & ©1993 Marvel Entertainment Group.

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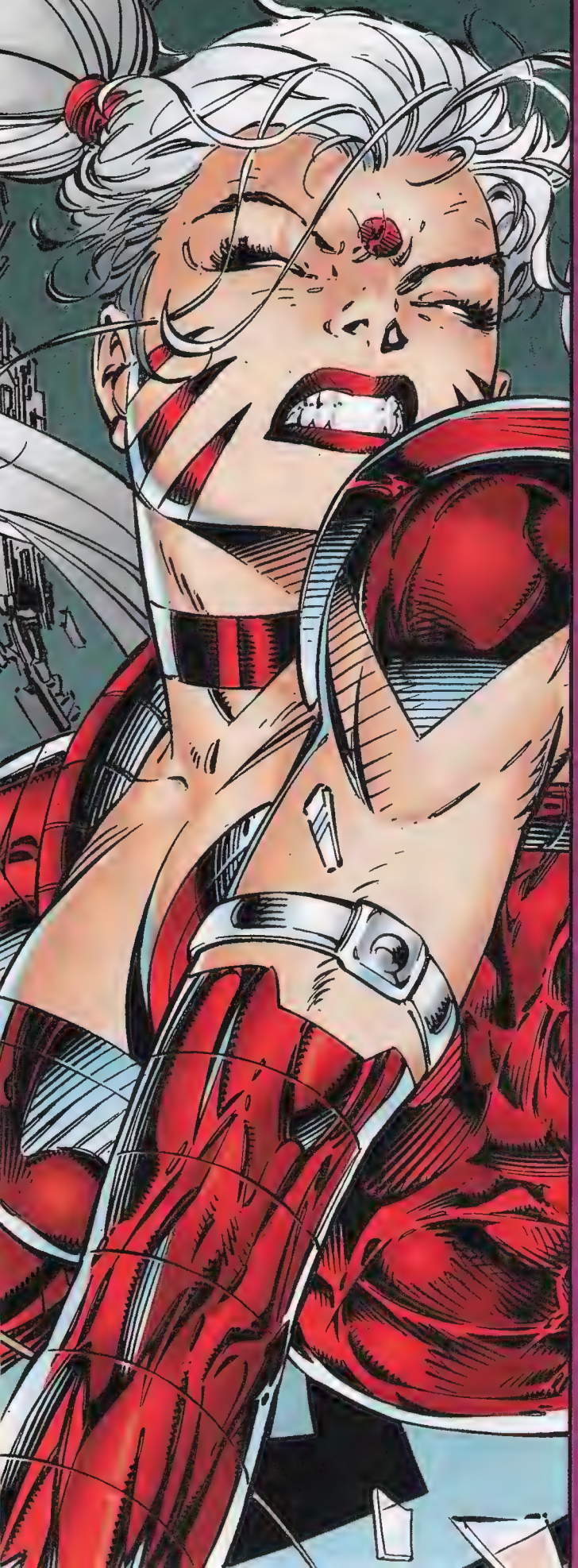

JIM
LEE

BRANDON
CHOI

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Hi, welcome to BRUTES and BABES. This month, we're going to focus on ANATOMY. We're going to take a look at legs, so, without further ado, let's start DRAWING!

BRUTES & BABES

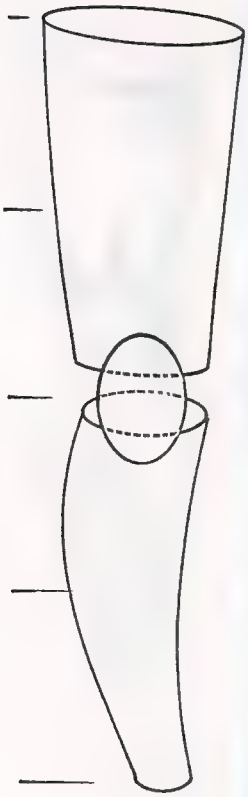
DRAWING POWERFUL COMICS WITH
BART SEARS

DRAWING POWERFUL LEGS

SECTION 1:

Legs are, like everything else you draw, an important and integral part of drawing a successful, powerful figure. Legs are not just amorphous shapes that dangle from a hero's rippling torso, but strong, massive, vibrant limbs that serve as the engines which propel our great hero at breakneck speeds, thrust him across death-defying chasms, and become powerful weapons which can, when unleashed, knock the air out of even the most powerful foe. (HEY, believe it...I remember when THE BATMAN kicked THE HULK in the tummy, cruelly driving the air from his lungs) (that's for you, RAY...). The point of all this babbling is this—legs are important, don't overlook them.

You have to remember that legs are the base of a hero. All of the cool, incredibly powerful punches a hero throws are possible because his legs are firmly planted on the ground. His whole body pushes from his feet, twisting and building power, until it is unleashed when he connects with the villain's jaw. Massive, muscular chiseled legs give a character a look and feel of power, strength—maybe even majesty—that ill-formed or spindly little legs just can't convey. Well-drawn, muscular legs give a character weight. They show the character firmly standing his ground, and capable of doing all of those wildly athletic things the character will inevitably do. Legs are power. Do them justice.



SECTION 2:

Look at the cylinder construction of the leg pictured to the left. Note the simplified overall proportion of the leg, broken down into head lengths. NOTICE the narrowing of the thigh at the knee, the way the inner thigh is straight and the outer thigh cuts in. See the curve of the calf. I prefer this somewhat bow-legged look (not just because I may be slightly bow-legged), but I feel that a perfectly straight leg doesn't have the sweep or the forces or the sort of coiled power look of a slightly curved leg. Study these basic forms. As usual, this part must be correct, or the mass that follows CANNOT be.

SECTION 3:

Now we can look at the mass of the front of the leg to the right. I didn't show the bubble construction underneath; That's for you to find. Get a piece of tracing paper and plop it down over the leg and draw in the bubble masses. There should be enough info for you. Note how the muscles of the inner thigh tend to start in close to the understructure at the top, and swell as they move downward and then cut back into the understructure, almost forming a horizontal shelf. Notice how the muscles on the outside of the thigh start to swell up high on the leg, and then sweep gracefully down into the understructure. Also notice how the muscles on the outside of the thigh tend to sit higher on the leg than those on the inside, which tend to sit lower. (The same is true for the calf.) See what else you can discover. Start dissecting.

SECTION 4:

Pictured here to the lower left is a shot from *Turok* #1. I have shown it here to illustrate one way in which legs can be used and rendered in a comic book to help show the force and power of an action. The look of TUROK's legs is such that you can believe that they have the strength and quickness to propel him out of the way of that killer dinosaur attack. Like everything else about someone, legs help to define the character of who you are drawing, so try to remain as true to the character as you can. I know a lot of this can sound like so much crap. In truth, a lot of the time when you are drawing comics for a living, you don't have time or the mental relaxation to think of subtleties like this. If you make yourself aware of these little things, you are more likely to catch any mistake you might make, and more likely to think of it before you flub it. As I often talk about these little things, keep in mind that no drawings or series of drawings are ever perfect, and everyone makes mistakes. I'm just trying to give you enough information to keep the mistakes you may make to a minimum (plus, the more I write about this stuff, the more I think about it, and hopefully, the less mistakes I'll make. I'm keeping my fingers crossed.)

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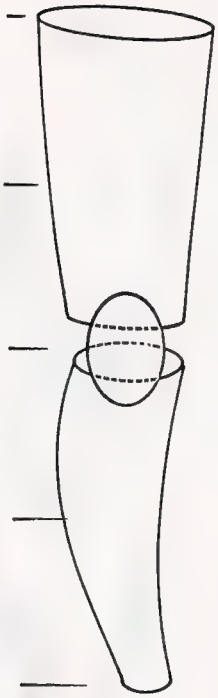
INKS: RANDY ELLIOT, COLOR: JORGE GONZALEZ



SECTION 5:

Here we have the understructure for the back view of the leg. Compare this view with the front view. All of my comments apply. Just remember that this is the same leg, the right, so this time the inner thigh is on the left side, etc. Here's a thought. Remember the part about sweeping lines in last month's article on movement and motion? Try to use some of that stuff here. On the leg, learn the sweep of the leg(s), the subtle inward bend, and keep it in mind when laying out your figures. Build from that point, and the legs of your figures are sure to have grace, strength and flow. (There's that word FLOW again.)

SECTION 6:

The mass of the back of the leg, need I say more? It's late, sorry. Obviously, the comments for the front of the leg hold true for the back of the leg. Now go and do the bubble thing. Look at the two muscles in the center of the back of the thigh. These are essentially the biceps of the leg. It's funny, but more on that below. See how the muscles still ride high on the outside and low on the inside. Note the almost bulbous (bubble) mass of the major calf muscle. This is important as it gives the calf a nice, round fullness that looks healthy and athletic. (Note: it looks good on females, too.) Compare and contrast with the front view, and start building that mental sculpture.

SECTION 7:

COMPARATIVE ANATOMY. Look closely at the leg and the arm drawn here. Carefully notice all of the muscular structural similarities. This is what I mean by comparative anatomy. Essentially the muscles are the same, for in both limbs they serve the same purpose. They vary in proportionate mass and length, mostly because of the minor functions they perform. For instance, the wrist needs to bend forward and backwards as well as rotate, whereas the foot isn't good at rotating, so the muscles for that action won't be as highly developed. This is a rather simplistic explanation. There's a lot more to this, and I could babble on about it and get pretty in depth, but for now it's more important to be aware of it and start looking for it on your own. Compare your bubble drawings of arms and legs, and look for the similarities, as well as the differences. Try to think of actions the similar muscles perform, and try to discover why that makes them look different. It's food for thought.

SECTION 8:

Here we have a structural view of the outer leg to the left. Compare and check this view against the others and piece it together in your brain. Remember, a clear mental sculpture is very important. Note the sweeps of the side view, the curve of the front of the thigh, the flatness of the back, and the curve of the calf. Study and retain.

SECTION 9:

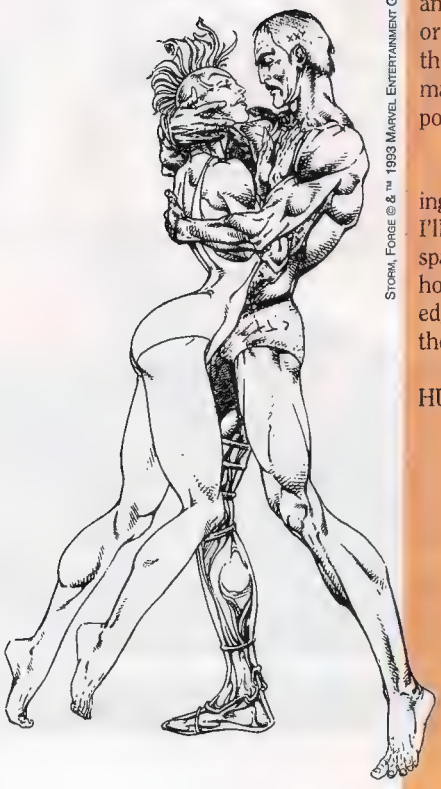
Check out the mass of the muscles to the right, and start building your bubble guide. Note the fleshy fullness of the front of the thigh and the back of the calf. Note the corded length of the muscles of the back of the thigh and the steel tautness of the front calf. Pay attention to how the muscle masses follow the sweeps of the leg. Build that mental form. Now, using what you've just learned, construct the understructure for the inside of the leg, lay in the bubble masses, and hard line a finished inner leg drawing. Send 'em in. I'd love to see them.

SECTION 10:

To the left we have a couple of examples of legs. Storm has strong, supple legs, athletic and shapely. Forge has muscular, athletic legs, though not bulky in shape, not a behemoth. Always remember that each character you draw is different, and the legs must be different. Not everyone has BRUTE kinda legs, and some characters are heavy or short or whatever. Proportion, muscularity, the whole look will change. Variety, for many reasons, is the spice of drawing powerful comics. (HA!)

Sorry, BABE, nothing intentional (usually). I'll devote more time and space to you as time moves on. I hope I was able to pass on some knowledge of legs to you guys (and gals) out there–and I thank you for reading....

NEXT: a look at some VENOM and HULK plots.....



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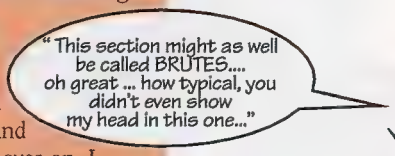

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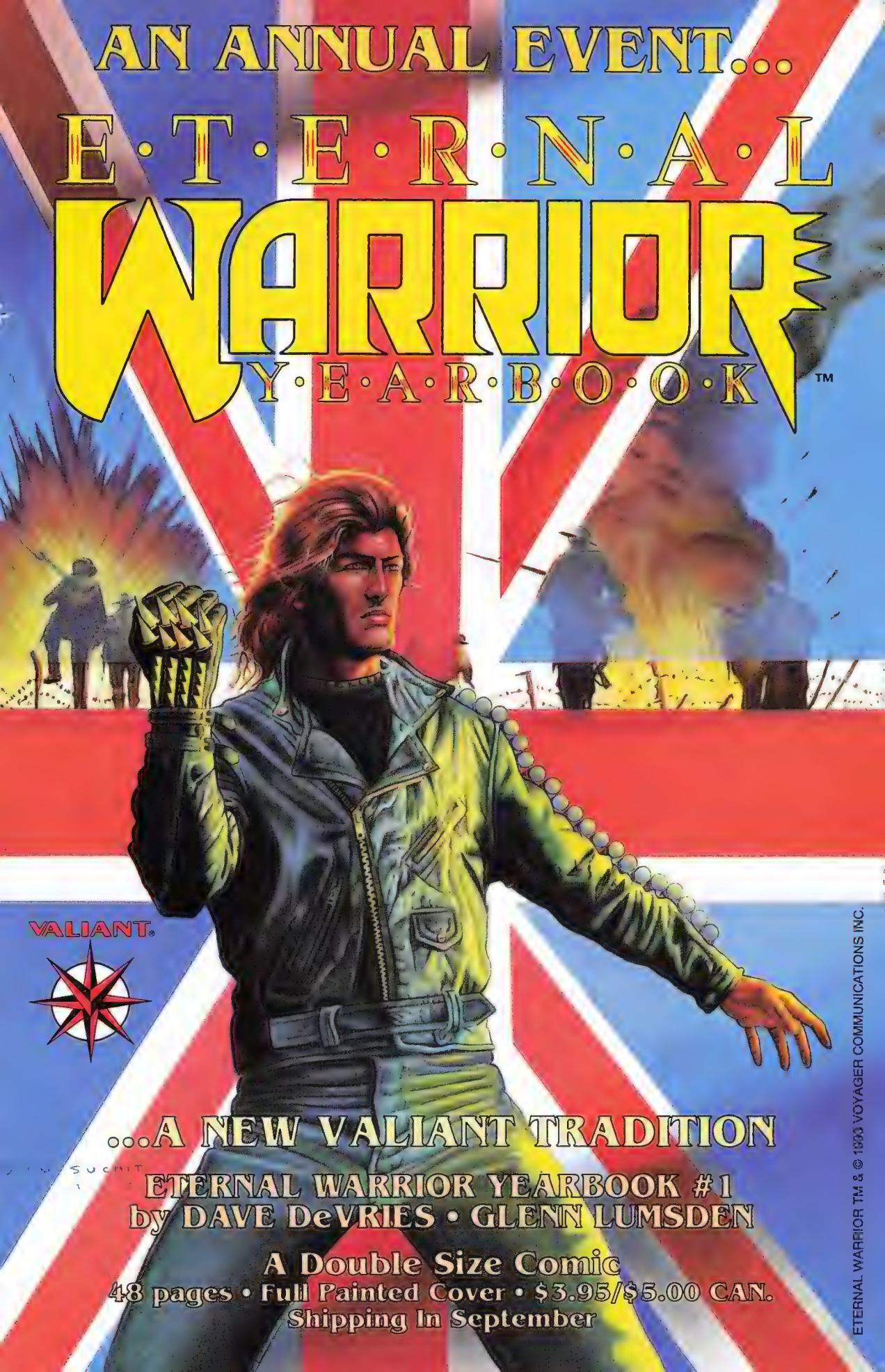
image
PANOSIAN
IS HE HERE TO SAVE MANKIND . . .
OR CONDEMN IT?
ROB LIEFELD
DAN PANOSIAN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A Life of Crime and Sin

By Patrick Daniel O'Neill

Frank Miller broke into comics at Marvel in the early 1970s, first with work on the company's short-lived version of Edgar Rice Burroughs' *John Carter of Mars*. Not long thereafter, he began drawing *Daredevil*, eventually taking over the writing, thus transforming a low-selling, nearly canceled title into a fan favorite. He went on to produce *Ronin* and *The Dark Knight Returns* for DC before striking out into the world of independent comics, where he has recently found success with material such as *Give Me Liberty*, in conjunction with Dave Gibbons; *Hard Boiled*, collaborating with Geof Darrow; *Robocop vs. Terminator*, alongside Walt Simonson; and *Sin City*, all by himself. In the meantime, he even managed to write the screenplay for *Robocop II*.

Now he has returned to the character that made him a star.

MARV, GOLDIE, *SIN CITY*™ & © FRANK MILLER, PUBLISHED BY DARK HORSE COMICS.
PHOTO BY LYNN VARLEY, COURTESY DARK HORSE COMICS.

WIZARD: You're working on a mini-series, *Daredevil: Man Without Fear*. As you probably know, Marvel is changing Daredevil's costume and changing the direction of the series (see article on page 32). How does your project fit into this continuity?

MILLER: This entire story takes place before *Daredevil* #2.

That far back?

Yeah. I'm not aware of what Marvel's plans for the character are, but this is 144 pages of "who he is and how he came to be." It has lots of new scenes with Elektra and his training with Stick. It's a whole lot of things that I always wanted to say about Daredevil.

Sort of a "Daredevil: Year One"?

Sort of like "Daredevil: Years One Through 19," maybe. It covers from very early in his life through to the time he actually becomes Daredevil. It includes scenes with the Kingpin that haven't been featured before. It's an effort by me to pull together a lot of the things that everybody has done over the years with Daredevil into a more cohesive whole—and to play around with a character I've had so much fun with in the past.

The artist on the project is John Romita, Jr. I don't recall you working with him before. Have you?

No, this is a first, and it's been a blast. He's done a stunning job.

What is it about Daredevil that you find so attractive?

I always wanted to do crime comics. When I first came into comics, the only work you could get was superheroes. Now I love superheroes, always have; I read them when I was a kid. But Daredevil, I thought, could be reinvented as a character who was right on the cusp between crime comics and superhero comics. That's one of the reasons I snuck behind the backs of the people doing Spider-Man and stole the Kingpin from them. I always thought that was a character that could be just terrific.

I also like Daredevil because he's at such a disadvantage that he has to be heroic. He's the only superhero whose outstanding quality is an impairment. He has to be smarter, trickier, and more courageous than most characters. And he's just believable enough to be able to set him in something that resembles the real world. I also like the fact that he's a loner.

Why is that attractive?

Most of my favorite characters are loners. The fantasy of the lone hero against impossible odds is irresistible. Sometimes I get a little lost with superhero groups because they so outnumber their opponents that it doesn't seem like there's much tension in the story.

In addition, back when I was doing the book on a monthly basis, it was a way for me to take a little niche of the Marvel Universe and make it my own, so everything didn't have to constantly tie in with what all the other characters were doing. I've always had a problem that, with so many superheroes, the civilians start to stand out.

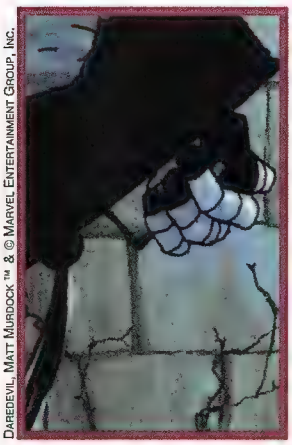
I remember, from the days of *Life* and *The Saturday Evening Post* and their great gag cartoons, a cartoon with two men walking down a city street; and as you scan up into the sky, it's filled with costumed characters—Superman, Batman, Spider-Man, the Human Torch—everybody you can think of from the time. And the caption says, "I really feel sorry for the criminal element on a night like this."

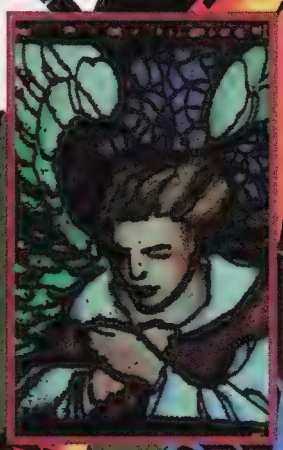
[Laughter] That pretty much says it, yeah.

You're also preparing a second run at *Sin City* for Dark Horse.

Sin City was intended from the beginning to be open-ended. It's the city where my crime stories can take place. I'm finishing inking the first issue of the new series right now. It will be its own mini-series this time. I've already got plans for a third one. This is something I'm going to do a lot with because, since I was a little boy, I always wanted to do comics like *Sin City*.

Opposite: Frank Miller stands amidst a collage of Sin City images. Right: Daredevil drawn by Miller for the new mini-series. Below: The panels below show Miller's art in his *Elektra Lives Again* story.





Daredevil, Matt Murdock ™ & © Marvel Entertainment Group, Inc.

What's the attraction of crime comics?

For pleasure, I read crime fiction. It's just the sort of thing I enjoy. I didn't need to look very far to see that crime fiction would work in comics. I only needed to see Johnny Craig's EC stuff in *Crime SuspenStories* in the 1950s.

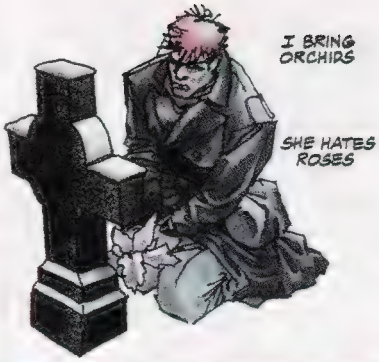
I've always loved crime novels, crime comics, crime movies. I like them because they've got all the razzle-dazzle of adventure, but the situations are more down to earth.

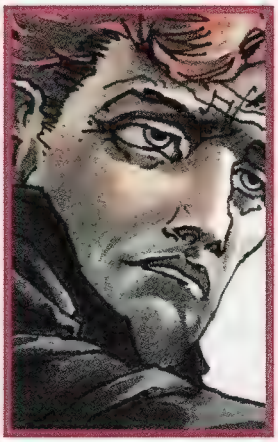
I suppose it would be worthwhile to explain the difference between a crime story and a mystery or detective story.

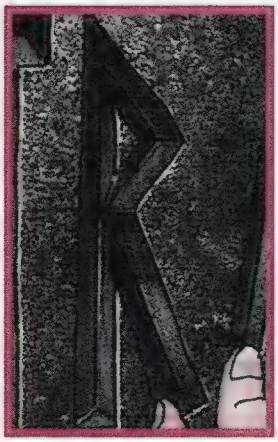
There is a distinction, although both fall in the realm of "crime-solving." A crime story, as opposed to a mystery story, is much more character-driven. In the best of the genre, it has to do with what really motivates people. A crime story tends to be a bit more of an adventure story. A mystery story tends to be plot-driven.

I've always seen that, in a crime story, the reader knows who committed the crime, knows all about the crime from the very beginning. Often the crime begins the story—

—or it's the centerpiece of the story—







WOLVERINE, MATT MURDOCK, ELEKTRA ™ & © MARVEL ENTERTAINMENT GROUP, INC.

Above: More panels from *Elektra Lives Again*. Below: The Miller cover from the *Wolverine* limited series trade paperback.

—but in a mystery story, it's almost a contest between the writer and the reader to figure it out.

Yes. A mystery story is more cerebral. It engages the intellect more than the guts. Picking one of the best of the crime stories, just as an example: *Double Indemnity* by James M. Cain. A great deal of the book is spent leading up to a murder that is inevitable. The murder causes the two lead characters to be drawn into a psychological hell. The ending is very different in the movie version—

—that was the Hayes office operating, probably.

Yeah, they needed more of a "crime does not pay" ending, I guess—which is funny, because Cain's work is very much a morality play, to the point that you'd think it's very obvious that crime doesn't pay.

The morality play is another aspect of the crime story. You can have just the terrifying portrait of evil that Jim Thompson will give you, or the raging moral force that Mickey Spillane will provide. The morality is abundant in Dashiell Hammett's and Raymond Chandler's works, but it always takes the evil to define the good. The protagonists—the "heroes"—of these stories are often morally ambiguous.

There is a cross-reference between superhero and crime stories, but the

BATMAN AND BATMAN: THE DARK KNIGHT RETURNS™ & © DC COMICS.

Above: Painful panels from Miller's tour de force *The Dark Knight Returns*. Bottom: "Reality through the eyes of a psychotic cyborg" from *Hard Boiled*.

morality is much more complicated, more terrifying in a good crime story.

I almost think of crime stories as being modern gothics.

They can be. They can be.

I feel very much at home with *Sin City*. I've got such a ton of ideas that I've been aching to put into this kind of story—and now that I've opened the flood gates, I can't stop working on it.

Other than *Sin City* stories flooding out of you, what else have you got in the hopper?

Dave Gibbons and I are working on a new Martha Washington adventure: *Martha Washington Goes to War*. It'll be a five-issue mini-series that I've finished writing and Dave is now drawing. It takes place two years after *Give Me Liberty*, with more earth-shaking adventures. That should start coming out early next year. The new *Sin City* should begin appearing late this year. I'm being careful to avoid the collision of many universes this summer.

The other project I have going is with Geof Darrow, who drew *Hard Boiled*. It's a kid's superhero comic called *The Big Guy and Rusty the Boy Robot*. It should be quite a bit of fun, written so that a kid could pick it up and read it from cover to cover. I felt that with *Hard Boiled*, Geof and I had gone in one direction about as far as could be gone, and it was time to try something new. And I've always wanted to do something for kids.

Are you at all concerned about the marketability of that? Kids' comics have not been any great shakes in the direct market.

I try not to think about that. Mainly, I think it's going to have really terrific artwork and, when I say it's for kids, I mean I would feel comfortable handing it to an eight-year-old. I would also feel comfortable handing it to a 40-year-old.

[Laughter] Well, you just hit my son and me!

Look at *Calvin & Hobbes*. Look at any of the real good kids' stuff. I don't want to do anything that condescends. I think the reason that comics geared for kids tend not to work in today's marketplace isn't just that the audience has gotten older. It's that when they are attempted, the personnel involved think, "Oh, it's for kids. Let's make it stupid!" Whereas I can sit down with a tape of *Astro Boy* and have a grand old time—just like I did when I was kid.

Not too long ago, Alan Moore made some comments that—on one level—he was sorry he had ever done *Watchmen*, because it had started this whole "grim 'n' gritty" trend in comics. Do you ever have the same feelings about your *Daredevil* or *Dark Knight?*

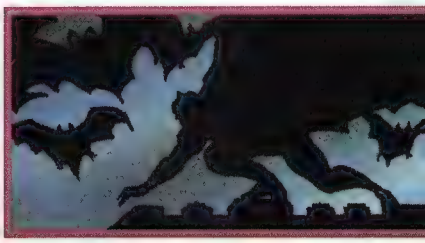
I don't think so. I'm real proud of my work on those characters. Since *Dark Knight* and *Watchmen* came out, it's true that there have been a lot of bad imitations of both, a lot of cases of people not getting it. One colleague of mine put it perfectly about one imitation: "This isn't grim, it's glum."

I've often thought—as often happens in comics and other media as well—that people copied the surface elements, the gloss if you will, and never looked underneath to see what else was going on. Batman was a character you could do in that mood, that element, because of who he is—but it's very difficult to do, say, Spider-Man that way, because he's a different kind of character.

It's inappropriate to the character, exactly.

I would love to do a *Superman* story someday—with him as the good guy, as opposed to *Dark Knight*, where he is a pretty ambiguous character. I'd like to explore that side of the superhero.

But, no, I can't say I have any regrets for what people have done after *Dark Knight* hit big, because I think *Dark Knight*'s a real good piece of work—and



if next week somebody comes out with a big tough guy in a trench coat who starts shooting people with a .45 for no reason, and it's a lousy comic, that's not going to take anything away from *Sin City*.

I can't really think that way. I've got to explore in the directions I'm exploring, and hope I pull it off. ☆

HARRY SELTZ AND *HARD BOILED*™ & © FRANK MILLER & GEOF DARROW, PUBLISHED BY DARK HORSE COMICS.

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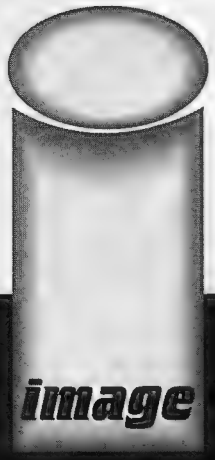

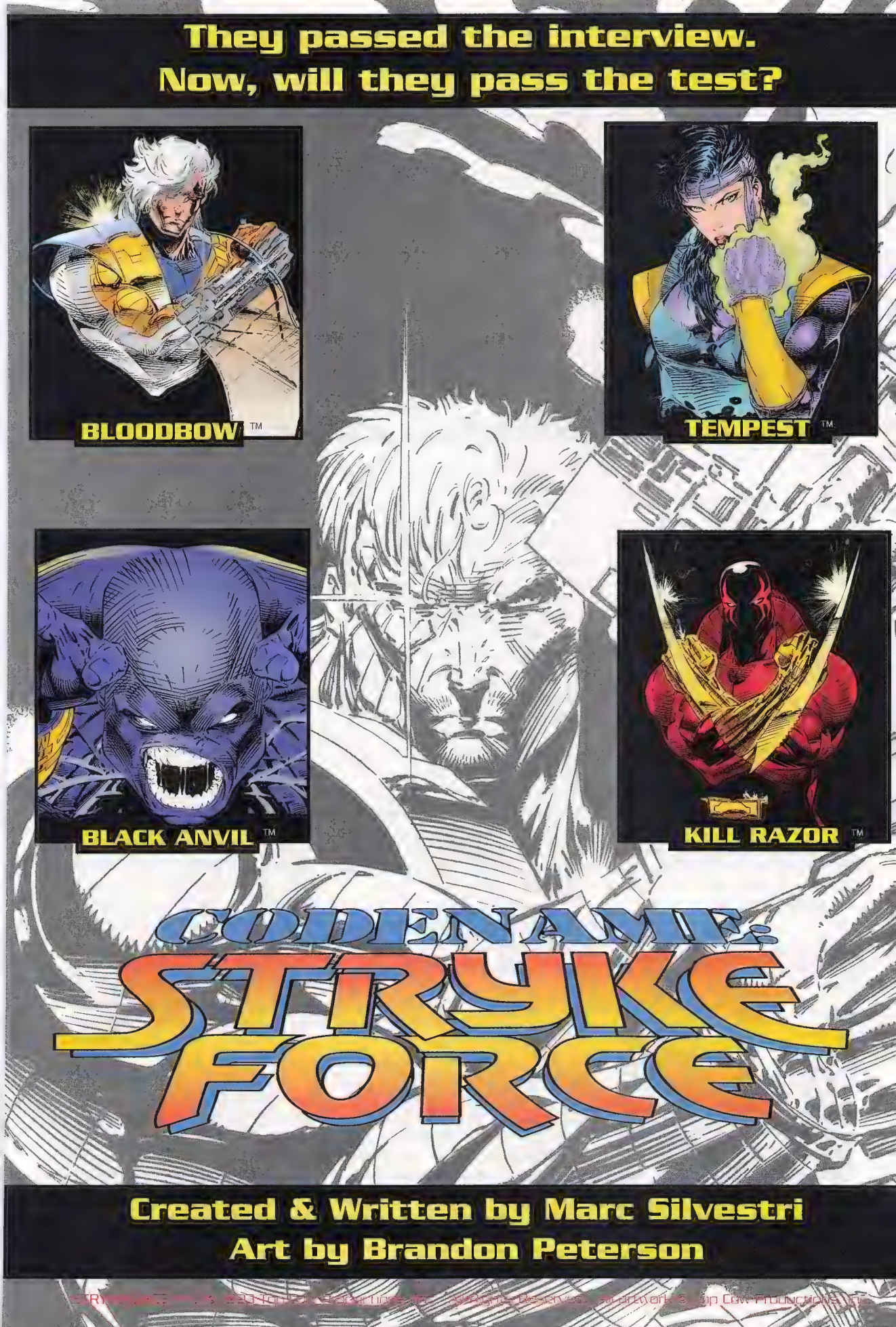
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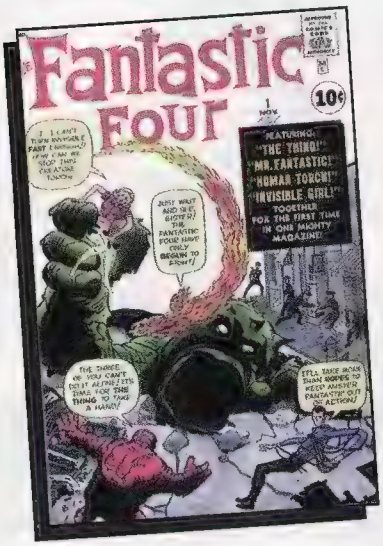
What Am I Bid For...?

By Bob Seligman

Sotheby's brings in nearly $1.35M during a one-day auction of comic books and comic art

Steve Geppi just had to have Carl Barks' oil painting featuring Uncle Scrooge entitled "Hands Off My Playthings." Geppi, the president and CEO of Diamond Comic Distributors, Inc., claims to be the largest collector of Barks' paintings, with at least 25 in his collection. Besides, he had been trying to acquire this particular painting for 10 years, and he wasn't going to let it get out of his sight.

As the bidding rose from its initial offering of $30,000, and sped through the stratosphere of $70,000-$80,000 in steady increments of $2,500 raises, Geppi never put his paddle down as he sat in the auction room while continuing his battle against the unknown opponent who was bidding by phone. By the time the bidding reached $90,000, it was becoming a case, you might say, of Scrooge–or be Scrooged.



Finally, when the bidding reached $100,000, Geppi's anonymous protagonist blinked, and auctioneer Benjamin Doller hit his gavel down to signal Geppi's victory. Including Sotheby's premium of 15 percent on anything up to $50,000, and 10 percent on anything above it, Geppi paid $112,500, a record for a piece of comic art at auction. The cost was nearly three times more than the second-highest price paid at the auction, $39,100 for a near mint to mint copy of *Amazing Fantasy* #15, featuring the first appearance by Spider-Man, from the White Mountain Collection. It was a record for a Silver Age comic book sold at auction.

In all, Sotheby's sold nearly $1.35 million in comic books and comic art during the one-day auction, which was held June 26 in New York City. Approximately 300 people attended the morning session, while another 200 attended the afternoon session.

Geppi, needless to say, was ecstatic after adding another painting to his Barks collection. While the price was a record, he felt he had gotten one heck of a bargain.

"It's a steal," says Geppi. "I've bought numerous Barks paintings for more than $100,000. The lithograph paintings have sold for $125,000 to $150,000."

Geppi says there were several aspects that made this particular 15 1/2" by 19 1/2" Barks painting of Uncle Scrooge entering his money bin stand out. There are numerous signs of Scrooge's wealth, including the dollar sign over the arch, gold coins and stacks of money on the floor, and jewels on both sides of the painting. There's also the happy faces of Donald Duck and his nephews playing with Scrooge's fortune.

"Among the people in the know, it was felt this was one of the better money bins," says Geppi. "It has every major factor you want him (Barks) to put into the bins."

While Geppi was happy with the record price he paid, he admits he would have paid more if he would have had to continue the bidding.

"I probably would have paid up to $150,000. If I'd have felt emotional, I would have bid more," says Geppi. "It's appropriate I got it. I've got the biggest collection of Barks' paintings."

Geppi's winning bid was a major factor in pushing the total sales beyond the $1.1 million that Sotheby's consultant, Jerry Weist, says the auction house expected to realize, but several other trends also contributed to the total sale. One was the solid interest in Silver Age comics. In addition to the *Amazing Fantasy* #15, a very fine to near mint copy of *Fantastic Four* #1 from the White Mountain Collection grabbed $27,600, about double the $12,000-$15,000 that was expected. The original cover art of *Amazing Spider-Man* #40, drawn by John Romita, brought in $18,975, far above the projected bid of $7,500-$8,500. A collection of very fine *Fantastic Four*'s #2-#10 from the White Mountain Collection fetched $13,800.

"Obviously, the Silver Age is still on fire," said Weist. "We had three tiers of Marvel. White Mountain things went into the ozone. The second tier performed very strongly–runs that were in very good or fine condition. The third tier were low-conditioned Marvel runs with brown paper, and they went well."

Early near-mint EC Comics from the collection of the late William Gaines also

Characters ™ & © Walt Disney Productions.

had strong runs. Among the auction's top-10 selling bids, a combined group of copies of *Crypt of Terror* #17-#19, *Tales From the Crypt* #20-#46, and *Crime Patrol* #15 and #16 went for $23,000. A grouping of copies of *Vault of Horror* #13-#40 and *War Against Crime* #10 and #11 went for #19,550. *Weird Science* #1-#22 closed at $14,950, while *Weird Fantasy* #1-#22 cost #12,650.

While much of the auction's attention was focused on what was selling, there was also plenty of attention centered around several high ticket items that didn't sell when they failed to meet the reserve price set by the person selling the item. A restored copy of *Action Comics* #1 that was expected to bring $70,000-$80,000 was passed at $42,500. A restored copy of *Detective Comics* #27, featuring the first appearance of Batman, passed at $19,000 after being forecast to sell in the $30,000-$40,000 range. A restored *Superman* #1 passed at $9,500 after failing to reach the $14,000-$17,000 that was expected. A *Marvel Comics* #1 in very fine condition but with writing on the cover, passed at $52,500 after being expected to get $70,000-$80,000.

"The reason these books didn't sell was because they were estimated high. They were priced like unrestored copies," says Stephen Fishler, owner of Metropolis Comics in New York City and one of the auction's most active buyers. "When you have books in the $30,000-$50,000 range, you only have a limited number of people who want them. These books will only sell (in that range) for unrestored copies."

"There's already a certain number of people who want the big ticket items," adds Jay Rogers, president of Bonzai Comics in New York City and another active participant in the auction. "It means there were better copies around for less."

But there were still plenty of good copies of items that satisfied buyers. Among the day's top-10 sellers was a 1940 Superman secret compartment ring in fine condition that went for $25,875. In one of the auction's biggest surprises, a copy of the cover artwork to *Motion Picture Funnies Weekly* #1 sold for $20,700 after only being expected to sell for $1,500-$2,000. Dave Gibbons' artwork to the covers of *Watchmen* #1-#12 sold for $17,250. A three-page story from *Zap* #0 done by Robert Crumb, entitled "Ducks Yas Yas", cost $16,675. ☆

This Carl Barks painting (shown above) fetched almost as much money as is in Uncle Scrooge's money bin!

Amazing Fantasy #*15 (above)* and Fantastic Four #*1 (far left)* rounded out the top three moneymakers.

Amazing Fantasy, Spider-Man, Fantastic Four ™ & © Marvel Entertainment Group, Inc.

HEAVYHITTERS II

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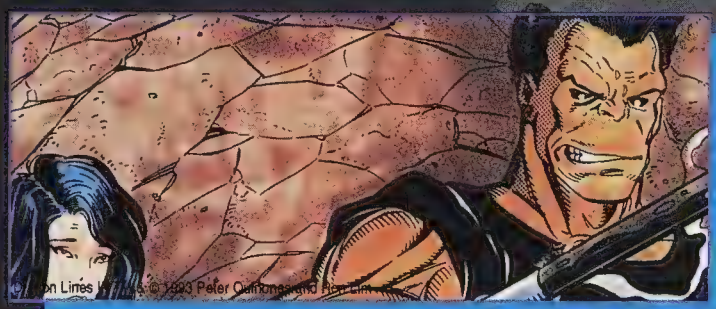
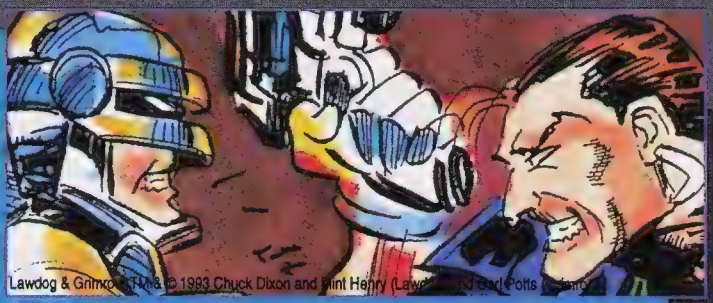
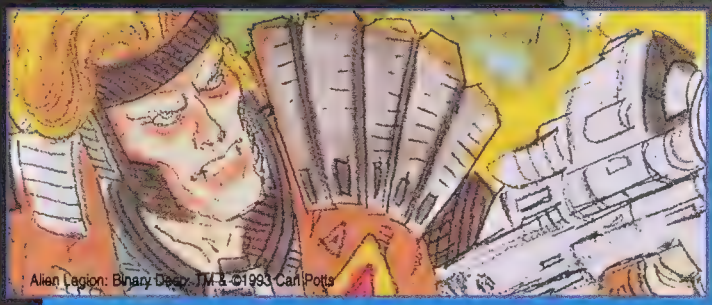
PETER DAVID & GEORGE PEREZ



DRAGON LINES II
PETER QUINONES & RON LIM

LAWDOG VS. GRIMROD
CHUCK DIXON & HUGO NORTEN





ALIEN LEGION: BINARY DEEP
CHUCK DIXON & GALATEA

THE SECOND ROUND

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WAR MAN
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BRATS BIZARRE
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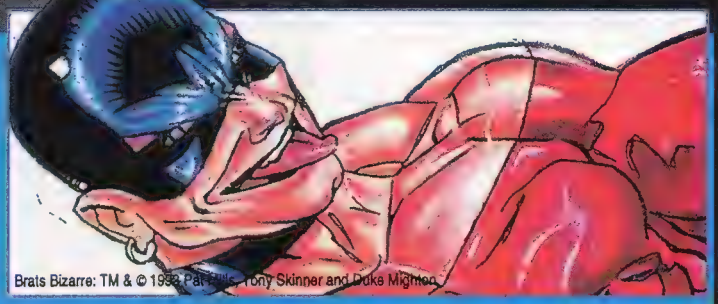
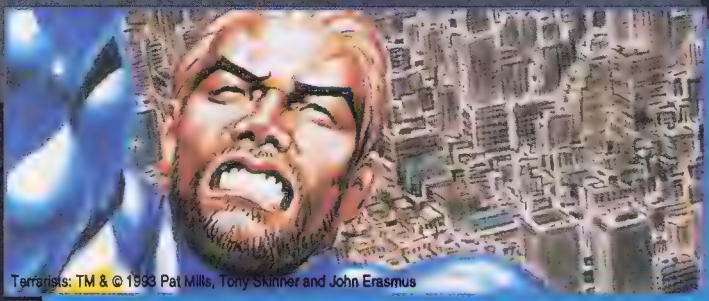

Brats Bizarre: TM & © 1993 Pat Mills, Tony Skinner and Duke Mighton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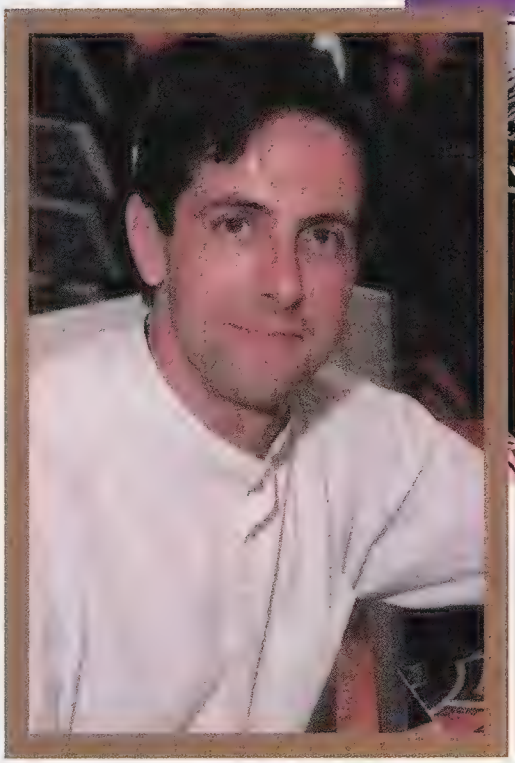
BIRTH OF A BARKERVERSE

The man known for horror and fantasy novels brings his weirdness to the superhero genre.

By Michael Berry



You don't have to be a quantum physicist to know that there's more than one universe out there. One glance at the comics racks will tell you that, for nearly every company with more than two regular titles, there's a separate plane of reality that strives for internal consistency and bears a suitably overblown name. Multiverses, megaverses, ultraverses, new universes: Most start with a bang, while many others end with a whimper.

Now it's time for the birth of perhaps the strangest universe of them all, Marvel Comics' brand-new "Barkerverse." Best-selling horror and fantasy novelist Clive Barker, author of *The Great and Secret Show* and *The Damnation Game*, has committed himself to a creating a new line of superhero comics. Under the newly-christened Razorline banner, the first four titles are scheduled to hit the stands this summer.

You might not guess from reading Barker's sex- and sadism-laden horror fiction, particularly his early "Books of Blood" collections, that he'd be either interested in or suited for devising a brand new line of Comics Code-approved, mainstream superhero comics. But according to Barker, the dawn of comics' Silver Age captured his attention as fiercely as it did that of thousands of other teen-agers.

He says, "Superheroes have been a passion of mine going back to my early adolescence, when my dull Liverpudlian childhood was enlivened to no end by Marvel characters in particular. I found it difficult to get the comics back in 1963 and '64. It wasn't a question of going into a local comics store as it is now and picking them off the rack, all new and shiny. I always had to dig around for them in second-hand bookstores and so on, which only added to their luster when I actually did get a hold of them."

After his writing and filmmaking careers took off here in the mid-1980s, Barker saw his successful *Hellraiser* and *Nightbreed* movies turned into two ongoing series for Marvel's Epic imprint. But the next step, working on material more suited for the fans of Spider-Man than those of Pinhead the Cenobite, didn't happen until a little over a year ago, when Barker met with Marvel editors over lunch to pitch a radical new proposal.

"I wanted to be in business with those people, creating superheroes," Barker says. "So what I said was, 'I've got a whole bunch of new worlds to conquer here, new characters, new concepts, new cosmoses.' It was Carl Potts who said, 'Look, let's carve this off and call it the Barkerverse. Let's give you a whole new universe in which to create stories.'"

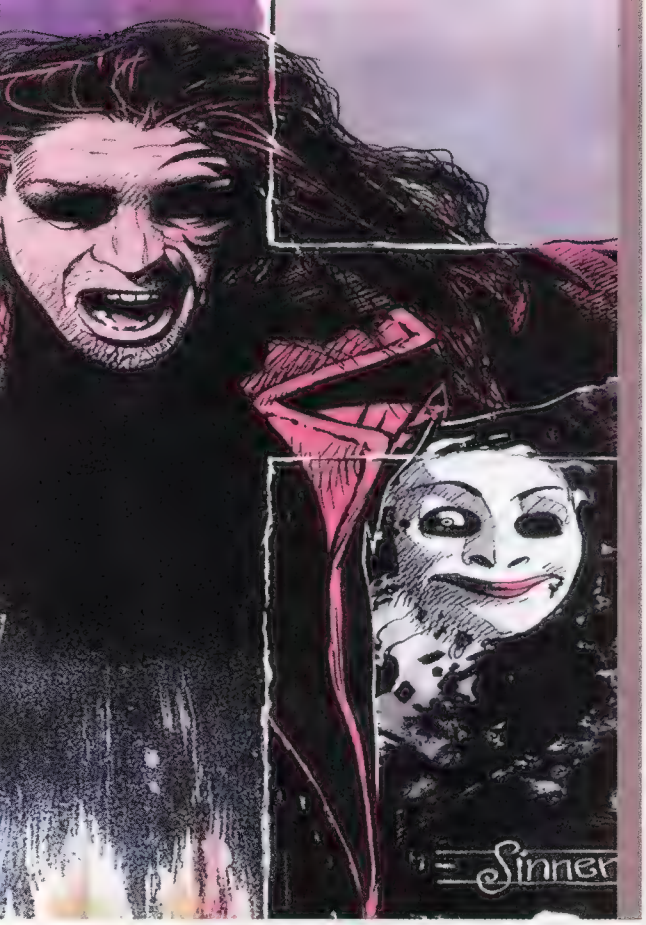
Barker claims that idea suited him just fine. "Not least the fact that I don't have to deal with Marvel continuity. That released me into exploring a whole new series of possibilities."

According to its creator, the Barkerverse represents a marriage of two distinct artistic sensibilities. "On one hand, there's the Marvel way of looking at comic books, which is to create superheroes with feet of clay, one of their great contributions to the genre," Barker says. "I wanted to play to Marvel's strength, but I also wanted to bring my own imaginative thrust into these narratives.

"This meant I wanted the villains to be a little bit more twisted and more off the main track than Marvel comicdom has previously allowed them to be. The mythologies have perhaps a little more complexity than before, and the worlds the characters travel into are teeming with Barkerian weirdness."

Said "weirdness" flowers first in *Hyperkind,* Razorline's inaugural title. "It presents us with a whole new take on superhero teams," Barker promises. "The twist here is that the group of heroes featured in our comic have taken on the powers of a group that has existed before. It's a team with a tradition, a failed tradition, in fact."

The Hyperkind of the title are, in fact, only the latest manifestation of a 1940s-era supergroup called Paxis, chosen by



named Dex Mungo, who is plagued by crippling headaches and episodes of blurred vision. Dex's mother has been hospitalized by mental illness, and Dex fears that he might also be going insane.

Barker explains Dex's predicament. "Through his right eye he sees the world of the living, and through his left he sees the Ectosphere, the world of ghosts, of succubi and incubi, poltergeists and the like. He learns that his father was a ghost and that at least half of him is 'astral,' as it were. He's a kid who stands between worlds."

Oddly enough, Barker claims the starting point for all this was *Hamlet*. Like Shakespeare's tragic hero, Dex receives a message from his murdered father. Mungo Senior tells him, "Avenge me. Find out who murdered me. When you find out, come and find me in the Ectosphere.'"

"Dex is in a very interesting situation," Barker says. "He's vulnerable in the real world because the enemies who killed his father are after him. He's vulnerable in the Ectosphere because he's a pure, living soul, and there a lot of creatures there who would like to eat his life force. He's really not safe anywhere."

Barker doesn't want to give too much away about Ectokid, but he will say this: "The Prince of Denmark failed, but Dex will not."

James Robinson and Larry Wachowski write *Ectokid,* and artist Steve Skroce brings their nightmare visions to life on the page.

Hokum & Hex is next on the roster, a series which Barker describes as "a kind of Doctor Strange for the Nineties."

"I was a huge fan of Doc Strange back in the grand old days," he says, "but I wanted to make the idea of a magical superhero fresh again. Stephen Strange was a surgeon who became a superpowered sorcerer. Our man is a failed stand-up comedian and given powers by accident, in a roll of the celestial dice."

The star of *Hokum & Hex* is Trip Munro, who, on the same day he receives a "Dear John" letter from his long-time girlfriend, gets attacked in his apartment by storm troopers from another dimension. A pawn in a contest between two god-like beings, Godkin Straith and the fierce Felon Bale, Trip is invested with powers beyond his wildest imaginings. Unfortunately, he doesn't have a clue how they work, and the fate of the entire Earth rests on his rather puny shoulders.

Barker says, "The fun of the project is that it has all of the dark, magical stuff you would expect from my world view, but it also has a lot of humor and a lot of straightforward derring-do."

So, exactly who are Hokum and Hex? No such characters appear in the book. Instead, the title simply sets the tone for the series, evoking a mix of lighthearted comedy and darkest sorcery. Frank Lovece is the series' regular writer, and Anthony Williams provides pencils.

The fourth of the Razorline titles is *Saint Sinner*. Its creator says that is "the darkest and maybe closest to what you'd expect a Barkerian title to be."

Saint Sinner chronicles the exploits of Philip Fetter, who at the age of 16 is possessed by an evil spirit and forced to commit unspeakable crimes. When Philip attempts suicide, he is saved by a beautiful angel, but she is ultimately killed by the demon. Part of her essence, however, is absorbed into Philip, and his soul becomes the fulcrum upon which good and evil seek balance.

Poor Philip lands in even worse trouble when he is kidnapped, taken to another plane of reality and thrown into a dungeon, there to undergo nine years of experimentation designed to free his evil spirit. Other fellow captives include Kento Canto, last of a race of interdimensional travelers, Miss Mash Woman, and Bull Baby, a monstrously large infant. With their help, Philip returns to Earth, destined to become one of the most powerful beings of all time.

Elaine Lee handles the scripting chores for *Saint Sinner*, while Max Douglas provides the art.

Once the Barkerverse is up and running, Razorline will add new titles to its lineup. Four books are planned for release in the spring, and crossovers and spinoffs are already in the works.

Barker says the entire Razorline team is taking special care to give the books an extra measure of narrative plausibility and thematic depth. "Everybody has a history. Everybody has reasons. There's a kind of richness in the mythologies that lie behind the villains, and the superheroes, too. We don't have your basic motivations of 'I want to

the Quo, an alien race, to defend Earth against two warring races intent on using the planet as their battlefield. Half a century later, only one earthling, a mysterious derelict named Esbacher, remembers what happened during that epic struggle. When Esbacher has a final showdown with agents of the Quo, a diverse group of Hollywood teen-agers gets caught in the middle and winds up transformed into something more than human.

The intentionally mysterious history of Paxis serves to generate suspense regarding the fates of the new Hyperkind. Barker says, "Because the original Paxis failed in their mission, that leads us to believe that the new group might just as readily be destroyed. Many of Paxis's enemies are still extant."

Barker says he enjoys the fact that the book has an "instant history." "We've got a backlog of villains, supervillains, and interstellar villains who have beaten Paxis in their earlier incarnation. It's almost like picking up *Fantastic Four* at #50. We've got all the stuff that's gone before, but we're going to refer to it retrospectively."

Hyperkind is written by Fred Burke and features artwork by Paris Cullins.

Barker says that *Ectokid,* the second Razorline title, is especially close to his heart. It chronicles the adventures of a boy

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dominate the world because it happens to be convenient for this storyline.' We've got guys with long interstellar histories. They have religious reasons, political reasons.

"Rather than just provide villains who are foils for our heroes and then dispatched at the end of each story arc, only to rise again after four issues, we're trying to create a kind of narrative texture for these characters. What we'll see is all the classical things you expect from a villain, those damnable deeds and terrible technologies, but also a richness of characterization and motive which will make them more interesting than your average crazy guy who likes ranting about how he's going to take over the world."

Barker says he feels what's most important right now is to establish the universe and the regularity of the comics. "The great thing about Marvel is that their comics do come out on time. There'll be there on the shelf every month for $1.75."

Barker sees comics as a natural extension of his various skills and interests. He says, "My first career was as a painter, and then I turned to writing. From writing, I turned to filmmaking. And now I do all three. In a sense, comics stand at an intersection of those things. They're very visual. They depend on good storytelling. They allow you what can be loosely called cinematic effects."

Asked whether he minds giving up some of the control that comes with publishing prose, Barker says, "Because of my time as an executive producer on movies, I've gotten used to, and come to enjoy, the process of collaboration. I executive produced two films last year, *Hellraiser III* and *Candyman*. In both cases I was dealing with directors who had their own visions, art directors, actors, other producers and so on. You have be willing and able to fold your ideas into the mix and encourage other people. If the creators are having a good time and producing good, original material, I let them go their own way. If they're having problems, I'm there to step in and help solve them."

Barker sees the Barkerverse as a playground for a lot of other talents. "I'm not about to take my ball home if someone doesn't do things quite the way I've anticipated," he says. "Part of the pleasure of life is to be in business with other imaginations. It's not to my advantage to stultify other people's creative urges. It's much more fun to work with people who say, 'Hey, I've got a really fresh idea. How about this?' You'll have to hear what they say behind my back, but, by and large, I get the sense that my collaborators are happy with the freedoms they've been given."

Barker considers his strong visual sense a major advantage. "I don't think in words," he says. "I think in pictures, and always have. I think that's apparent in my books. Hopefully, they read like 'mind-movies,' playing on the inside of your skull. My hope is that I can therefore communicate those kinds of images to my collaborators."

What Barker hopes to learn from his collaborators are the ways superhero fiction works, as opposed to regular, straightforward fantasy, or horror fiction. "It's a two-way street. I bring something to the party, and I know they give something back to me. I'm not a passive observer of this process. I am passionately enthusiastic about it and thoroughly enjoy it."

However, is the comics-reading public ready for a kinder, gentler Clive Barker? Barker sees the metamorphosis as having already begun.

"In the rest of my life," he says, "I've turned from writing horror to writing fantasy. I'm executive producing an animated film for Paramount based on a children's book of mine, *The Thief of Always*. In the next few years, you may see the reputation of Clive Barker change a little bit. We won't lose the *Nightbreed, Hellraiser* and *Candyman* stuff, but there'll be a whole bunch of other material added to the list of things I do."

Projects with a harder edge include three new *Hellraiser* books slated for the fall. Barker says, "The one I'm most excited about is *The Harrowers,* which is not unlike the old *Tomb of Dracula,* in that it features a group of characters who are given the power to go into hell and snatch from beneath the noses of the Cenobites the souls of their captives. Gene Colan is drawing that, and it's just beautiful work."

Everybody's favorite Cenobite, Pinhead, will get his own series, and there's also a "Hellraiser versus Marshal Law" mini-series planned.

Barker freely admits that these relatively dark pieces won't be everybody's cup of "gruesome". He says, "There are people who find that stuff rather unapproachable. That's fine. I don't like Westerns. But with the Barkerverse stuff, we're striking out for a much wider audience."

Marvel clearly sees Razorline as a sterling opportunity to expand its market base. While Barker appreciates gaining new readers as well, he also wants to be a trend-setter.

He says, "From my point of view, what's important is to produce original work. In my books and movies, I'm identified as doing stuff unlike anybody else's, for better or worse. There was nothing like Pinhead on the screen before Hellraiser came along. Books like *Imajica* and *Weaveworld* have taken off in directions which fantasy and horror haven't gone before.

"I think we're going to be able to do the same thing with these Barkerverse titles, take comic readers where they've never been before." ☆

Michael Berry is a freelance writer based in Northern California.

Teen scenes

By Patrick Daniel O'Neill

Team Titans, New Titans, and all Characters™ & © 1993 DC Comics.

"A lot of people say, 'You're constantly changing things in *Titans*'," writer Marv Wolfman admits. "I don't like to think of it as 'constantly changing things,' because that makes it sound like 'we try this, we try that.' Everything to me works off of itself; the changes are logical and it's an evolutionary process. Books change, characters change, friends change; people move on to other things. I like to think that there's nothing in the books that doesn't come out of the stories, and the way the stories have been progressing."

Things certainly have been changing over the past two years in the "Titans sub-universe" at DC Comics. Wolfman, who wrote his first story about these characters 'way back in *Teen Titans* #18 (1968), and revamped them into the *New Teen Titans* (along with artist George Pérez) in 1980, claims he has never been more excited about the book than he is now, in part because it is—to his mind—getting back to the basics of the concept.

"The book is about a number of people who age between 17 and 21—in itself a tumultuous time in a person's life, because you're changing from a child to an adult," Wolfman explains. "You're caught right in the middle and you don't have the power to do whatever you want—yet. These are people who are trying to figure out where they're going. In the beginning, in the first couple of years of the Titans, I wanted to learn about all those characters. For a long time after that, the book began to repeat itself. When you look at a book like *X-Men*, that has gone through a zillion changes—brand new characters, totally different locales, 27 costume changes—nobody accuses

Titanic changes are in store for Team Titans and New Titans

that one of being constantly changing."

Still another change came in the middle of *New Titans* #100, as penciler Bill Jaaska took over from Tom Grummett. Jaaska is slated to handle #101 through #103, then take a break while the title goes bi-weekly, returning permanently with #108.

"I'm sort of renewed on the inspirations of what we do, the little myths we spin," Jaaska says. "I was sort of burned out on superhero-type stuff, and wanted to do more 'adult' stuff. But we really do fill an inspirational function for the majority of our market. We have the power to positively affect people. There's a lot of cynical, dystopian stuff out there, and while that's cathartic in some ways, I think you can still put a positive spin on superheroes.

"I'm hoping that we can do some intense stuff, put the characters through some heavy changes, and still balance with some light stuff, some favorable feelings toward other characters," he continues. "I want to have some heroism come back."

Titans editor Rob Simpson agrees, saying that the new direction on the book both heightens the drama and brings the book back to its roots.

"Stripping *New Titans* all the way back to the beginning, they were the junior Justice League," Simpson notes. "That's what they were being groomed for. At this point, they are no longer waiting to become the Justice League, they are the Justice League. They're past the point of training, they are heroes in their own right. They are sure of themselves, in their powers and abilities—and if they aren't, it's got nothing to do with youth.

"Coming out of the recent turmoil in their lives, they've been through the wringer," Simpson adds. "The book's going to take on a more hard-edged tone, a more adult tone. The characters in *Team Titans* are the teen-agers, the characters in *New Titans* are adults. Their concerns are no longer those of teens searching for their identities."

"I think the mistake we made was not always moving the book along and keeping it fresh: bringing in new characters, moving other characters out and bringing them back later," Wolfman says. "I'm not saying that everything we've done over the past 13 years has been correct, but I'm currently more excited about the book than I've been in ages—and have been for the past two years—because I don't always know where it's going. I don't have the next 12 years planned out. We plan it out a year ahead and leave a lot of openings. It's exciting to me, as the writer, to keep doing this, to keep playing with it."

Part of "playing with it" has been developing the cast and introducing new members to the team, while not losing focus on the long-time members. Wolfman has just finished his latest shake-up in the structure of the *New Titans*.

Following their aborted wedding, destroyed by the manipulations of Raven (or at least her evil soulself), Nightwing and Starfire take a leave of absence. This is furthered by the reintroduction of Roy Harper, formerly known as Speedy, as a kind of government liaison-cum-leader for the group—under his new costumed identity of Arsenal. Nightwing is very unhappy with the idea of having a government "watchdog", and storms out.

One of the more volatile members, Pantha, has just discovered some clues to her own mysterious past, and is staying with the group to find out the connection between Dayton Industries and her own origin.

Phantasm will still be there because, as the collective soul of Azarath, he knows Raven is still at large.

And Baby Wildebeest "is fun because he allows room for some comic relief and he also allows us to see a different side to Pantha," Wolfman notes.

Changeling's recent activities constitute "a sticking point storyline," Wolfman points out. "When it was plotted originally, we were going to have a two- to three-part Brotherhood of Evil story; that was the plan. Then we found out, after we'd begun it, that we couldn't use the Brotherhood, especially Mallah and the Brain, because they had been destroyed over in Doom Patrol. On the other hand, if I wanted to be fussy, I'd could say I saw the original DP blow up in an atomic blast—and three of them are alive now.

"I knew where the Cyborg story was going, and I had to figure out how it could tie in and explain the Brotherhood story," he goes on. "The final story is exciting, but it's not my favorite, because we had to do a lot of explaining with very little time to do it." Wolfman is loathe to discuss too much of Cyborg's resolution, save that it involves a cyber planet, the Mento helmet, and Prester Jon of the Team Titans.

He will say that all this will have a major effect on Gar Logan, the Changeling. "The Mento helmet will blow Gar's powers; he now changes into fantasmagorical, Lovecraftian, Clive Barker-ish creatures," Wolfman explains. "He can still become real animals, but he finds it more painful than becoming these imaginary creatures."

Also being added to the mix in the near future are Flash, Robin, and Supergirl.

"Flash comes into the group to try to help patch it together," Wolfman says. "He's integral on an emotional basis. Dick has quit, because he doesn't want the government to take over the Titans. Roy pleads with Wally to help him, because he has a better reputation with the remaining Titans. Wally can help keep the Titans alive. Roy doesn't know these Titans. With the exception of Changeling, they are pretty much loose cannons. He needs people around him that he can trust and work with. Flash comes back. On and off we'll have Aqualad. Robin is available, and so is Supergirl.

The changes seem to take the Titans back to their earliest incarnation: a collection of the established younger heroes along with some new creations.

All of which "throws the mixture in the air in many ways," Wolfman says. "You have some old-timers—old-timers are 21—and others who are brand new to this."

"If you have stability, you have boring stories. Turmoil makes for good drama," notes Jaaska, who previously worked with Wolfman on *Jon Sable, Freelance*. "I want to reexplore the interpersonal relationships. It really is a surrogate family and we need to reexamine the intrafamily rivalries and things like that."

Jaaska has nothing but praise for Wolfman's work. "Marv has everything there that should be there, in terms of character motivation and things like that, but he doesn't micro-manage the plot, which I like. Another artist might want everything there, but I like a little leeway in the pacing.

"Getting a good creative team is like catching lightning in a bottle. It almost never happens, and it's taken me this long to get a good writer-artist combination and a good all-around communication with editorial."

The difference between the fictional ages of the Titans and their actual publishing history points up an ongoing problem for Wolfman. "I have to constantly remember what year it is, and what these kids can know," he points out. "I may have written a Titans story before the Vietnam War, but our current characters would have not been born when that war ended. You have to remember that when making references. The Titans are currently assumed to have been nine to 12 years old in the period of *Star Wars*, about 1976-80. Their thinking process comes out of the '80s, for the most part.

"This upsets long-time readers," he adds, "but the biggest trick is phrasing things so that a new reader doesn't feel like this is something 'old.' You say things happened 'weeks ago'—you may mean 211 weeks ago, but it's still 'weeks'."

Less than a year ago, the Titans subuniverse spawned its second spin off title

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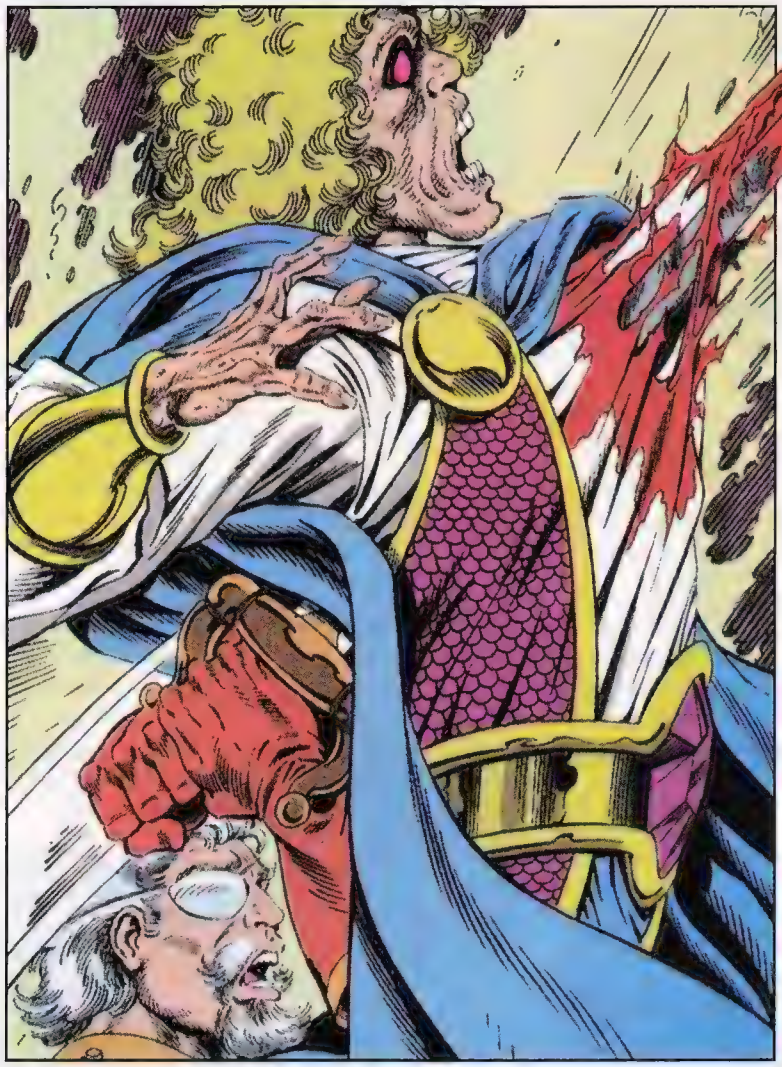
(the first was *Deathstroke the Terminator*), Team Titans, based on the characters introduced in the 1991 *New Titans* annual. Wolfman originally planned to write all three books, but he has recently handed the writing reins on *Team Titans* to its artist, Phil Jimenez, and a co-writer, newcomer Jeff Jensen.

"Time more than anything was the reason I dropped writing *Team Titans*," Wolfman admits. "I missed writing a few issues of *New Titans* and *Terminator* this year. No matter how well done fill-ins are, they invariably are never what I like, as the creator of both those books. One of the things I wanted to do was to never have a fill-in again. I don't like seeing them, I don't like reading them. So I decided to concentrate on *New Titans* and *Terminator*.

"*Team Titans* never quite became what I wanted," he adds. "It started near the end of my run to become what I like, but it wasn't in the first place."

Creating a solid base for the junior title in the Titans stable was one of editor Simpson's top priorities. "When I came here last year, I wanted to establish different identities for each book. For *Team Titans*, I took the viewpoint that the characters we're seeing are a specialized group—groomed and trained for a specific reason, to stop Lord Chaos from destroying their world," he explains. "That's gone now, and they have to find a new purpose for their lives. They've spent the last five years of their lives in oppression and then rebellion. They're in their late teens and they didn't have a childhood. We want to see them grow. They're retired soldiers—and what do you do when 'Hitler's dead'? And all you were ever trained to do is kill Hitler?

"In the initial setup, 100 teams of six each were sent through time. Where are the other 594? Why did the Leader pick these 600 people? Why did he think he needed so many?" Simpson asks rhetorically. "*Team Titans* should become a cornerstone book for the DC Universe, in which we explain a lot of things that people may or may not have a clear handle on. The Leader's experiment had more far-reaching repercussions than originally thought."



Artist/writer Phil Jimenez is a native Californian who came to New York to study art at the School for Visual Arts. Forced to give up his studies for financial reasons, he sent a portfolio to DC Comics, garnering some work in the special projects division, and eventually given the plum assignment of completing George Pérez's work on *War of the Gods* #4. That's not surprising, given the oft-remarked resemblance between Jimenez's and Perez's work.

"I'm a George Pérez hack—I'll say that," Jimenez chuckles. "There was something about George's work. When I first started drawing comics, his was the stuff I latched on to. If there was one person who I wanted to draw like, it was him. I drew comic books for friends in high school, and I basically copied Pérez's style. The little nuances and surface elements of his work I latched on to very quickly. Fortunately—maybe unfortunately—those have stayed with me."

But there's more to Jimenez's work than just a surface reminder of Pérez. "The nice thing about attending art school for two years, and having friends at art school, was that I was exposed to a much broader range of art styles, things outside the comic-book realm," says Jimenez. "My influences have certainly grown. Because I'm still sort of mired in that George Pérez way of working, it still shows through, but I have a lot of other references and a broader repertoire—a larger range to work from. I'm hoping that will show up in the art soon."

Jimenez got the *Team Titans* assignment following a stint on the Cyborg story in *Showcase '93* and a three-issue story arc in *New Titans*. Then he got the big surprise of being offered the writing

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chores as well, when Wolfman announced his intentions to concentrate on *New Titans* and *Deathstroke*. He agreed, provided his friend Jeff Jensen could co-write. After some hesitation, Simpson and the DC higher-ups agreed.

Many would think the choice of artist Jimenez as the new writer was a surprise. After all, he is not just a new hand at writing, his entire professional career is just a couple of years old. And his co-writer, Jensen, has never worked in comics before. But Simpson defends that choice.

"Phil is an incredibly talented person, with one of the most intuitive story senses of anyone I've ever met. He not only understands what he's doing in his stories, but how they affect other writers in other series," says Simpson. "I wanted to make the Titans books and the other DC books more interconnected. While cultivating something like a 'Titans sub-universe' might be important in terms of reader loyalty, it's equally important to me that the characters be recognizable throughout the DC line, so that if Nightwing shows up at Superman's funeral, all the readers—and all the characters—know who he is."

Jimenez and Simpson would seem to have something of a mutual admiration society at work between them. "Rob is a very good editor, and there's been plenty of editorial direction," Jimenez says. "Our way of working is that he tells me what he needs for commercial, marketing reasons—what elements have to be in the book—and then we work our plots around those elements, incorporating ideas of our own. Rob's been really good about that. It was a little frustrating in the beginning, because I'm not as action-oriented as some; I'm a big fan of talking heads. Rob was very good at getting me out of that mold, and considering the medium I was working in.

"Jeff and I plotted out the first year of our direction loosely, and a tighter version of the first three issues, and gave them to Rob for review. He came back with suggestions and changes to make the work more commercial. We reworked it, and he approved it."

Jensen, a native of Seattle, Wash., also studied at the School of Visual Arts, but in the school's now-defunct journalism department. In addition to his gig as *Team Titans* co-writer, he is a reporter for *Advertising Age*.

"I've always been a big comics fan. I learned to read from comics," Jensen says. "Phil and I talk about comics non-stop, and criticize them to death. He came home and said he was offered the job, and we jammed on the themes and ideas. So then he said we ought to do it together. He took it to DC to see if it would fly—and, lo and behold, it's flying."

So what does Jensen bring to the team? To be honest, he isn't sure. "I don't think I'm stronger at any one aspect than Phil is, or vice versa," he admits. "I think we complement each other pretty well. We talked about the project constantly, and it just grew and grew. I'd throw in ideas, and he'd throw in some, and then we'd each subtract something. It was like an organic thing that just went on."

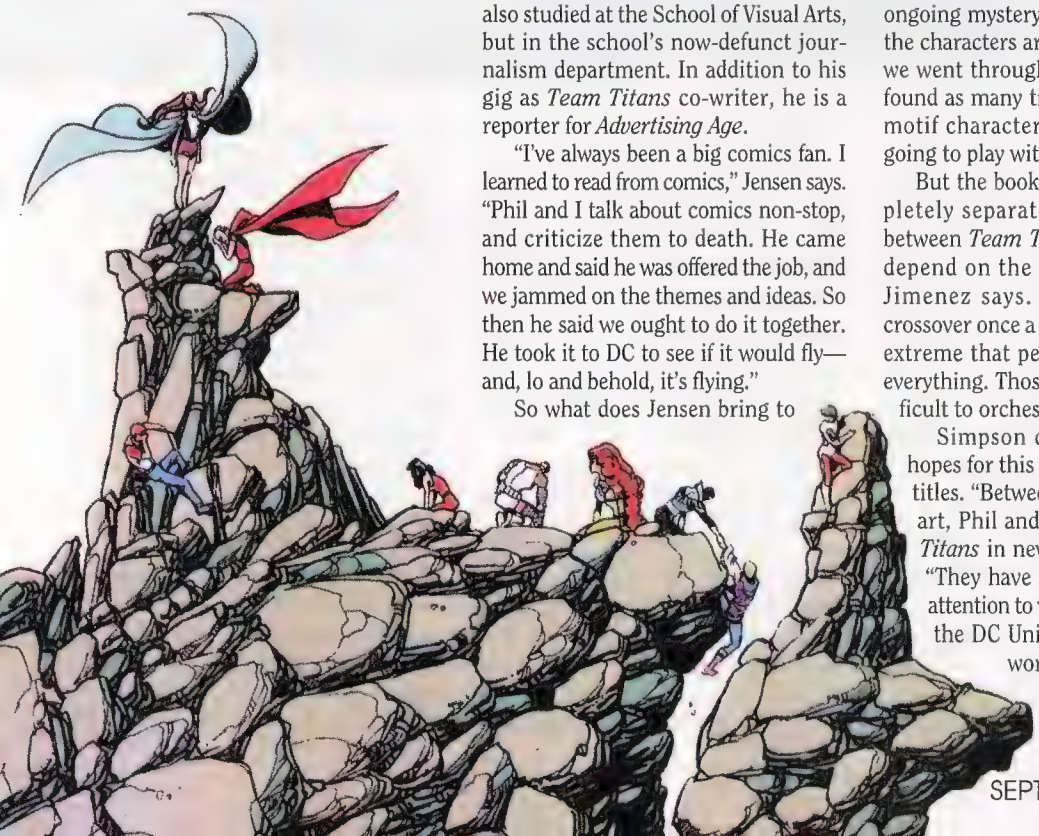
So how, exactly, does such a writing team operate, once it gets down to the nitty-gritty of turning out a script? "The dialogue is interesting. We have two different styles and we demand from each other that we find a middle ground—which can be difficult sometimes. But we find it—I don't know how," Jensen explains.

Jimenez puts it a little differently: "Jeff and I sit down and write the dialogue separately, then compare notes and take the best from both."

Jimenez thinks that, over time, readers will begin to see a real change in the direction of *Team Titans,* in comparison to its elder sibling. "The big difference is that, since this book is our only focus, we can give it both a short- and long-term direction that Marv wasn't really able to develop because he had so many other projects on the burner," he notes. "I think we're going to take a little bit away from the kind of high-impact stuff the *New Titans* book does. There will be an ongoing mystery as a subplot. Because the characters are based in time travel, we went through our *Who's Who* and found as many time-traveling or time-motif characters as we could. We're going to play with time, thematically."

But the books won't be come completely separate. "The connections between *Team Titans* and *New Titans* depend on the editorial direction," Jimenez says. "We'd like to see a crossover once a year, but it won't be so extreme that people will have to buy everything. Those things are really difficult to orchestrate, for one thing."

Simpson concludes with high hopes for this youngest of the Titans titles. "Between the writing and the art, Phil and Jeff are taking *Team Titans* in new directions," he says. "They have a lot of ideas that pay attention to what could have turned the DC Universe into that Chaos world we saw." ☆



A Most Wanted Man

Mike Manley has a full slate of assignments, led by his new job as Batman's artist

By Brian Cunningham

With the surprise departure of veteran artist Jim Aparo from *Batman*, the mention of Mike Manley, well-known for his Marvel credits, as Aparo's successor is certainly surprising, but definitely not disappointing. Manley's adept placement of lights and darks will take off exactly where Aparo left off, bringing the Dark Knight Detective to even greater heights. With a wide range of credits that include *Quasar*, *Punisher War Zone*, *Darkhawk* and now, the new *Batman*, he's becoming one of the most wanted men in comics.

The 32-year-old Manley holds nothing back about working on *Batman*. "I'm really looking forward to it," he says with youthful glee.

But the Batman of the '70s is a far cry from the one of the '90s, and Manley knows it. This new Batman has no artistic history and will be shaped by Manley's brush strokes, even though he had nothing to do with the Dark Knight Detective's new look. "I'm working off of designs by Joe Quesada. He's a very different artist from me, and I don't mean to slight him at all. His stuff is very graphic and it's flatter, like Mike Mignola's stuff," says Manley. "But I love his stuff. It's great. My stuff is more illustrative, so I'm having to work from a design that works well in a more graphic way, and incorporate it into my style, which is a lot more illustrative."

Is this process of incorporation difficult? Manley says it isn't. "You have to get a feel for the character. It took me, I would say, five to seven issues of *Darkhawk*, even though I designed that character before I really felt I knew the character. " Manley explains. "You have to be able to get into the character mentally and, to an extent, physically. I'm sort of feeling my way around (with Batman). I'm really trying to work through my own vision, combined with what excited me with the character as a fan when I was 10 or 12 years old. I'm just getting my feet wet now."

Working with two of the best in the business in Bat-editors, Denny O'Neil and Archie Goodwin, also has its perks. "It's great. I'm working with two of the greatest writers this medium has ever had," Manley says. "Any feedback or help I can get from either of those guys is great.

"Denny just amazes me with his ability to describe so clearly in visual terms as a writer what I, as the artist, should convey. Working with a guy like Archie is the same thing. I just got finished with Archie on the phone, and he went over the pages I sent in (for *Legends of the Dark Knight Annual* #3), and he was noticing things here and there," Manley says affection-

This uncensored version of the cover to Wizard #24 shows the complete Quesada design that Manley must work from.

ately. "That's great, because a lot of times you might work with writers who don't have a good grasp on what comics do well. In Archie's case, he's worked with every single great cartoonist—guys like (Al) Williamson, (Wally) Wood, (Reed) Crandall, and (Alex) Toth. He's worked with *all* these guys! He knows what the strengths are of all the artists."

Manley admits that drawing for DC presented him with a different method of storytelling. He laughs, "I've read through *Batman* #500, and its script is the size of the Donnelly Directory," Manley laughs. "It's very different for me, coming from working on plots. I (used to) get three to five pages that contain (and describe) a whole issue. Here, I have all the dialogue and all the descriptions of everything that's happening, so it takes a little bit of readjustment."

While many artists might believe a full script takes away from his or her creative freedom, Manley takes it all in stride. "Maybe to an extent I have less freedom in a full script than I do in a plot, because in a full script, they might say, 'There's six panels on this page.' I always have the freedom to say, 'I can make this four or seven (panels)'," he explains. "Usually, when I get a plot, the writer would say, 'On this page, Darkhawk fights a bunch of guys and then he jumps out of a plane.' He may say that takes two pages or however many I want to make it. With a full script, you pretty much have to keep things from page to page, because you have to leave room for the word balloons."

Manley also sheds a lot of insight about the comics industry, and where he would like to fit in it. "Comics is one of the few fields left where you can be totally creative in almost every aspect of it. I would love to be able to do the whole thing—write it, pencil it, ink it, and color it. Maybe even letter it," he laughs.

The current trend in comics is for pencilers to ink their own work, and Manley feels that this is the right direction for an artist to go. "Inking is really drawing, while the penciling is really the 'in-between' point," Manley says. "In the old days, most guys inked their own stuff. To grow more as an artist, I really need to ink my own work."

The same trend can be said of artists wanting to write the stories they draw. With his interest in writing, will we see Manley's name in the writer's slot any time soon? "I plan on, probably within the next year or so, being able to do things like that. I have lots of ideas that I would like to do," Manley says. "I think every artist out there probably has stories that they would love to write and draw. I tend to like science fiction or detective stories."

Manley's road to *Batman* has had its peaks and valleys. In the summer of 1984, the mild-mannered Manley went to the Chicago Con and ended up getting a job doing a backup story for Comico's *Evangeline*, which never saw print. After that, he assisted on the art for *Robotech Defenders* for DC, did an issue of Marvel's *Transformers*, and then bounced around Marvel doing odd jobs. Manley then left comics and started doing a lot of children's books, including work for Henson Associates. "I did a lot of coloring books," Manley reveals.

In 1988, while sharing a studio with legendary artist Al Williamson and his friend, artist Bret Blevins, Manley decided the time was right to get back into comics. He says that Williamson was going to turn down an assignment, but Manley convinced him to keep it. "It was an issue of *Daredevil* that Steve Ditko had done breakdowns on. I tightened up the stuff, and inked a good part of the issue," says Manley.

Marvel editor Carl Potts liked Manley's effort, and assigned him to ink *Alpha Flight*. From there, Manley had a short stint on *Quasar*, and a 25-issue run on his co-creation, *Darkhawk*, which has since become a hit for Marvel.

Manley worked hard to make a name

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for himself from the start. "I worked like a madman," Manley says. "I did anything that anyone asked me to do. I felt the best way to establish myself was to try to do a lot of work and try to make it as good as possible so that it would lead people (editors) to think, 'Gee, if I have a job, there's this Mike Manley guy. I kinda like his stuff,' and it worked. I ended up developing a good reputation, and it was a good learning experience because you learn by doing a lot of work."

This good reputation led Manley to join writer (and long-time *Spider-Man* editor) Danny Fingeroth to take on the art chores on a new book Marvel was developing called *Darkhawk*, which he drew for two years. "I had a lot of fun on the book. I enjoyed working with Danny and Howard Mackie, when he edited the book, and Nel Yomtov (the current editor)," Manley says affectionately. "I have to say I really experimented around with a lot of different styles and ways of working, and both Nel and Danny were very supportive of any move I made as an artist."

Manley left the book recently, after issue #25. "I felt that after 25 issues in a row, I was a little tired. I felt it was better to leave the book on a good note then to begin to get tired and hack the stuff out. The reader kinda notices that right away," he observes.

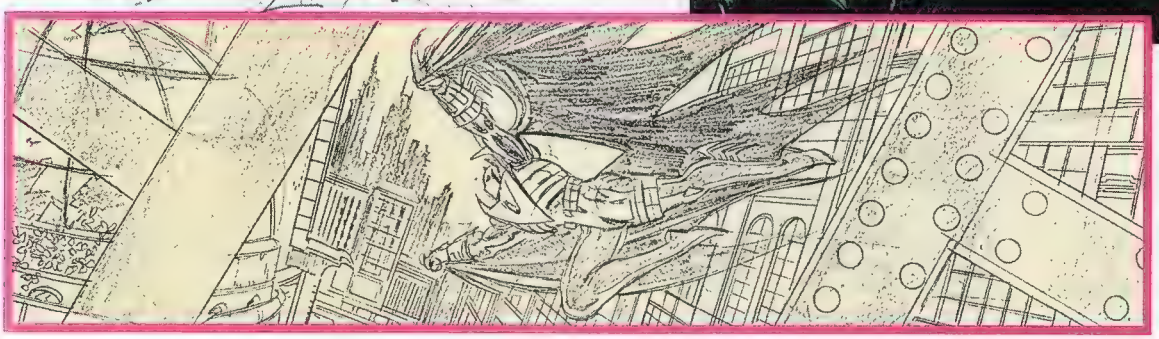
Since leaving *Darkhawk*, false rumors have started to fly that the Marvel-based Manley has left the company altogether. "I think that when people see someone who has worked at Marvel for a long time has gone to DC, it's like there was some sort of problem or some sort of falling out," Manley says. "I'm still doing three issues of *Spirits of Vengeance*, and a *Wolverine* limited series that I'm supposed to do at some point. I'm a freelancer, and I'll go wherever I'm interested in working, or working with a specific person. With *Spirits of Vengeance*, Tom Palmer is inking my stuff, and I couldn't be any happier."

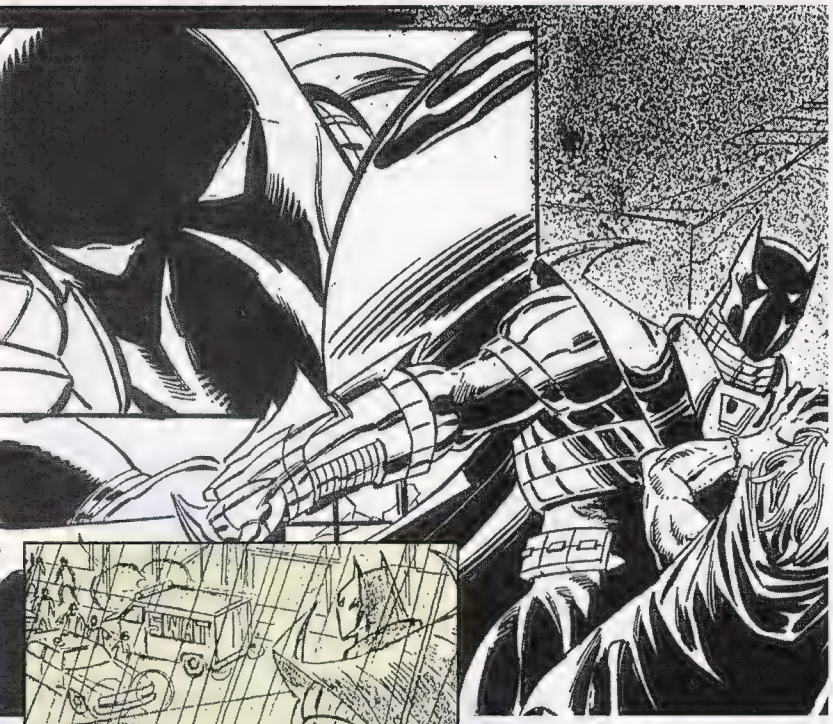
For all of the accolades that came Manley's way with drawing *Darkhawk*, his favorite moments came from inking over John Romita, Jr.'s pencils on a couple of issues of Marvel's *Punisher War Zone*. "For me, that was one of the high points of my career so far," Manley says. "I think John Romita, Jr. is the best guy working in comics right now. I love his stuff. He's a great storyteller, and that's something only the professionals talk about."

Perhaps his feelings for the Punisher character also had something to do with his enjoyment of his work on the title. "He's a character I like a lot. I tend to like characters that are a little more realistic and gritty," Manley says. "I think that's why I liked *Batman* as a kid.

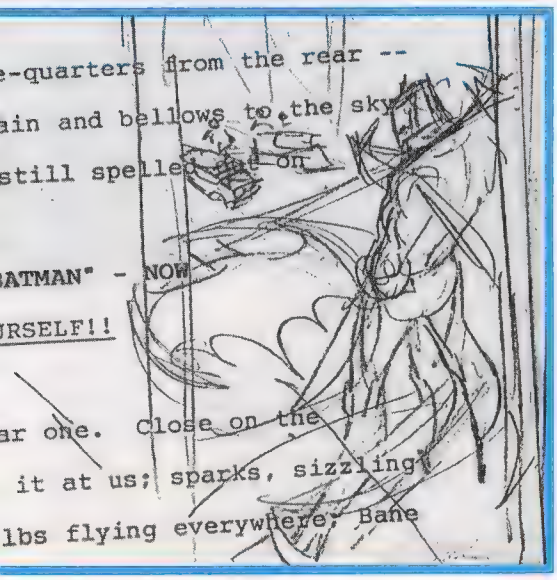
"I liked the *Batman* stuff as a kid because Neal

Clockwise from top: Commissioner Gordon sketch; a Manley-inked Punisher; an unused panel from Batman #500; and Bane and Batman wrestle their way out of the sketchbook.





Above: an inked page from L.O.D.K. Annual #3. At left: Penciled panel from Batman #500. Below: the original sketch of that panel, roughed out right on the script!



Adams drew it, and that was the thing I really clued into," Manley adds. "The stories were cool, but being an aspiring artist myself, the point I'd always key on was the art. If I liked the art, I liked the story."

Although he is currently working on superheroes, Manley is critical of the comic industry, and its fans, for not supporting more diversity in comics. "I think part of the problem with our industry now is that superheroes are making all the money. That's great, but everybody's mining the same vein, and the vein's getting pretty weak by now. There's less variety, so the stuff becomes weaker and weaker," Manley observes.

"The best book that's come out in the past year, by far, was *Sin City*. It's very difficult to sell projects like that because publishers need to make money, and superheroes sell," says Manley. "We need more *Dark Knights*, *Sin Citys*, *Sandman*—more books like that. I think the field, while it's making more money than ever and more people are living better creatively, is much narrower than it's ever been. Even though there's more and more stuff, there's less and less genres."

Manley's greatest fear is that the superhero trend will die out, and the business will implode. "If kids get tired of reading the new (Jim) Lee or (Rob) Liefeld stuff, what will happen to the business?," says Manley. "Everybody will be hurt. You can't predict what will happen tomorrow. It seems to me we're really balancing everything on the head of a pin."

Despite his fears, Manley says he'll never get tired of looking at a Lee, Liefeld or any Image book. "They're putting out a very good product. The coloring, the printing, the production on those books are fantastic. All comics should look like that," he says somewhat in awe. "I'm just watering at the mouth to see what Digital Chameleon (a well-known colorist of some of Image's books) is going to do with this (*Legends of the Dark Knight*) annual."

When Manley is not working on comic books in his Pennsylvania studio, he enjoys other interests. "I collect original art. I have interests in classic American illustration," Manley says. "I love music; I'm very interested in electronic music. I guess I have the same interests a lot of creative people have—it sort of revolves around art."

However, free time is a luxury Manley does not have much of, especially with his involvement with the new Batman. With the hype of being another "Death of Superman" media circus, Manley admits his newfound national attention is a little unnerving and, perhaps, even uncomfortable. "With this *Batman* stuff, I have people calling me every day saying, 'Come to my store. Can you make an appearance here? Can you go to this convention? or do this or do that'," says Manley.

Manley's future is a busy one. Besides being the regular artist on *Batman*, he will also be drawing the aforementioned *Legends of the Dark Knight Annual* #3, inking Don Perlin's pages for the *Deathmate* crossover, drawing an Ann Nocenti story for an upcoming *Akira "Tribute Issue*," and a possible *Aliens* story for sometime next year. He also plans on going back to school and taking a few classes, proving the learning process never truly ends.

"My plate at this point is, well...the noodles are hanging off," he chuckles. "I want to do *Batman* for awhile, and see where things develop from there." ☆

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— The only books eligible in this snazzy little fan poll are those published between September 1, 1992 through September 1, 1993. If it was published before September 1, 1992, it's not eligible. If it will see publication after September 1, 1993, it is not eligible. If your choice for one of the categories spills over the deadlines (like *Favorite Story Arc*),have no fear, it will be eligible.

— Only list one answer for each of the categories. Multiple listings, "ties", "runners up", etc., will not be counted.

— The cut off date for entries received at Wizard is September 10, 1993. Any entries received past that point will be put directly into the garbage.

— Print clearly. Use a separate sheet of paper if necessary. Just make sure everything is legible, or your votes will be tossed in the trash.

— Well, that's about it. Fill out the ballots, slap it in an envelope, stick a stamp on that sucker and mail it off to:
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Industry

Favorite Single Story _____

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Curious to see how the whole thing turned out? Attend the Comicfest '93 at the Philadelphia Civic Center, Philadelphia, Pa. on October 8-11, 1993 and see the award ceremony live! Too lazy to go? Don't worry, full coverage of the event will be presented in the pages of *Wizard* #29.

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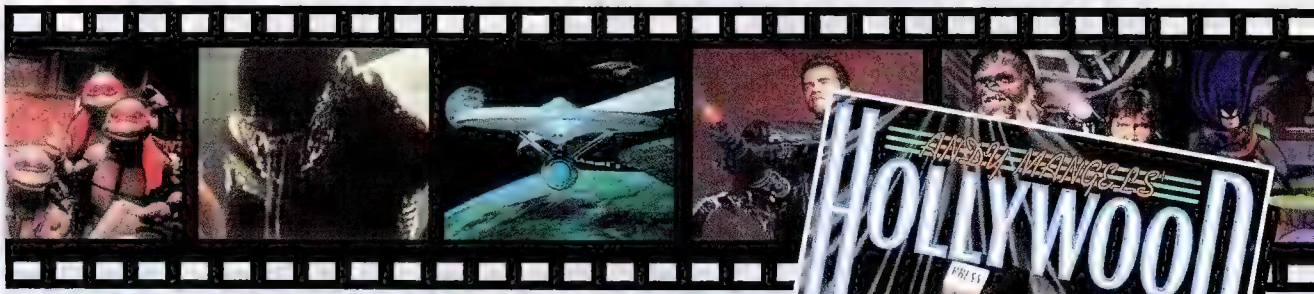


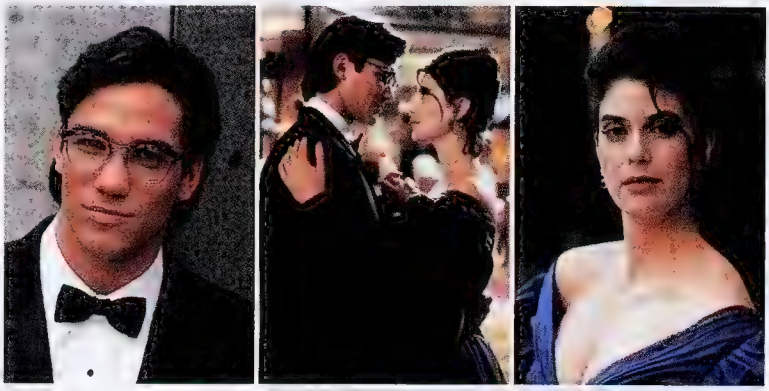
BRINGING YOU THE LATEST HOLLYWOOD NEWS THAT YOU WANT TO HEAR...

The major TV networks decided that sci-fi/horror/fantasy shows were definitely not the thing for this fall when they announced their schedules. But with more and more syndicated mini-networks coming up, genre fans should find something of interest. Read on to find out what to set your VCR to this fall.

ABC Adds Superman To Fall Lineup

ABC

As many fans had hoped, ABC has added *Lois & Clark: The New Adventures of Superman* to its fall schedule. The series will air on Sunday nights, from 8 p.m.-9 p.m., up against *Murder, She Wrote*, and *seaQuest DSV*. Robert Butler (*Batman, Hill Street Blues, Moonlighting*) is directing the first episode. Writer Deborah Joy-Levine consulted with DC about the series, deciding that Superman (Dean Cain) needed to be "more human, more vulnerable. Clark is an alien passing as a naive midwesterner who uses his superpowers while searching for love and happiness." Lois (Teri Hatcher), a 26-year-old "ambitious workaholic," is wooed by both billionaire Lex Luthor (Emmy-winning John Shea from *WIOU*) and Clark, but she only has eyes for two things: Superman, and the Pulitzer for her work at the Daily Planet. Cat Grant (Tracy Scoggins of *Dynasty*) is the sexy vamp who writes the Planet's society column, and who wants Clark Kent on her platter, while Lois' assistant is cub reporter Jimmy Olsen (Michael Landes), whose "boyish good looks make him a potential heartbreaker." Lucy Lane also appears in the series. The two-hour pilot has been beefed up by a 12-episode order, and a show of faith for ABC (many shows are only getting initial orders of 6-7 episodes.)



The latest incarnation of the Man of Steel, in ABC's *Lois and Clark: The New Adventures of Superman*

Superman © & ™ 1993 DC Comics Photo courtesy Capital Cities/ABC, Inc.

Ever notice how often comic book material (mainly DC) shows up on *Roseanne*? Since Darlene is a comic fan, everything from *Sandman* posters to *Death of Superman* T-shirts to copies of *Milk & Cheese* have been shown prominently on the air. Read the credits and you might find out why. Martin (neé Marty) Pasko is one of the writers on the series. He was known as "Pesky" Pasko when he wrote several series for DC Comics in the '70s.

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Time Trax. Now giving it to bad guys on Thursday. Hey, is that Don Henley?

Time Trax © 1993 Warner Bros.

Time Trax continues to fight crime with 22 more episodes.

CBS

CBS's hasn't picked up any new genre shows. Initially, only the excellent semi-genre *Picket Fences* was renewed for a second season, and confused industry insiders asked "what about *Bob*?"

Despite the announced schedule, which didn't include the comic book show, *Bob* was only cancelled for two days. CBS announced that *Bob* would be returning on the mid-season schedule, with "some changes," and 13 episodes. You bet there's changes. Here's what I've heard, though the *Bob* spokespeople caution that they can't confirm them yet. The first few episodes will boot the cast of ACE Comics, leaving only two returning bullpen members: Chad Pfefferle (Timothy Fall) and artist Paul (Paul Powers). Bob (Bob Newhart) will move over to doing a *Mad Dog* syndicated newspaper strip (he refused to bow to network demands that he changed careers completely), and daughter Trisha (Cynthia Stevenson) will move back into the McKay household. Perhaps the most exciting news is the casting of Bob's new boss at the paper—none other than *Rocky Horror* star Tim Curry!

At $1 million an episode, these guys should have better haircuts. Babylon 5.

Babylon 5 © 1993 Warner Bros.

NBC

NBC's only genre show for primetime is the high-profile *seaQuest DSV*, produced by Steven Spielberg, and airing Sundays from 8 p.m.-9 p.m. Roy Scheider commands a super-submarine, aided by series regular Stacy Haiduk, the only cast member of *Superboy* to appear in all four years of the series (as Lana Lang).

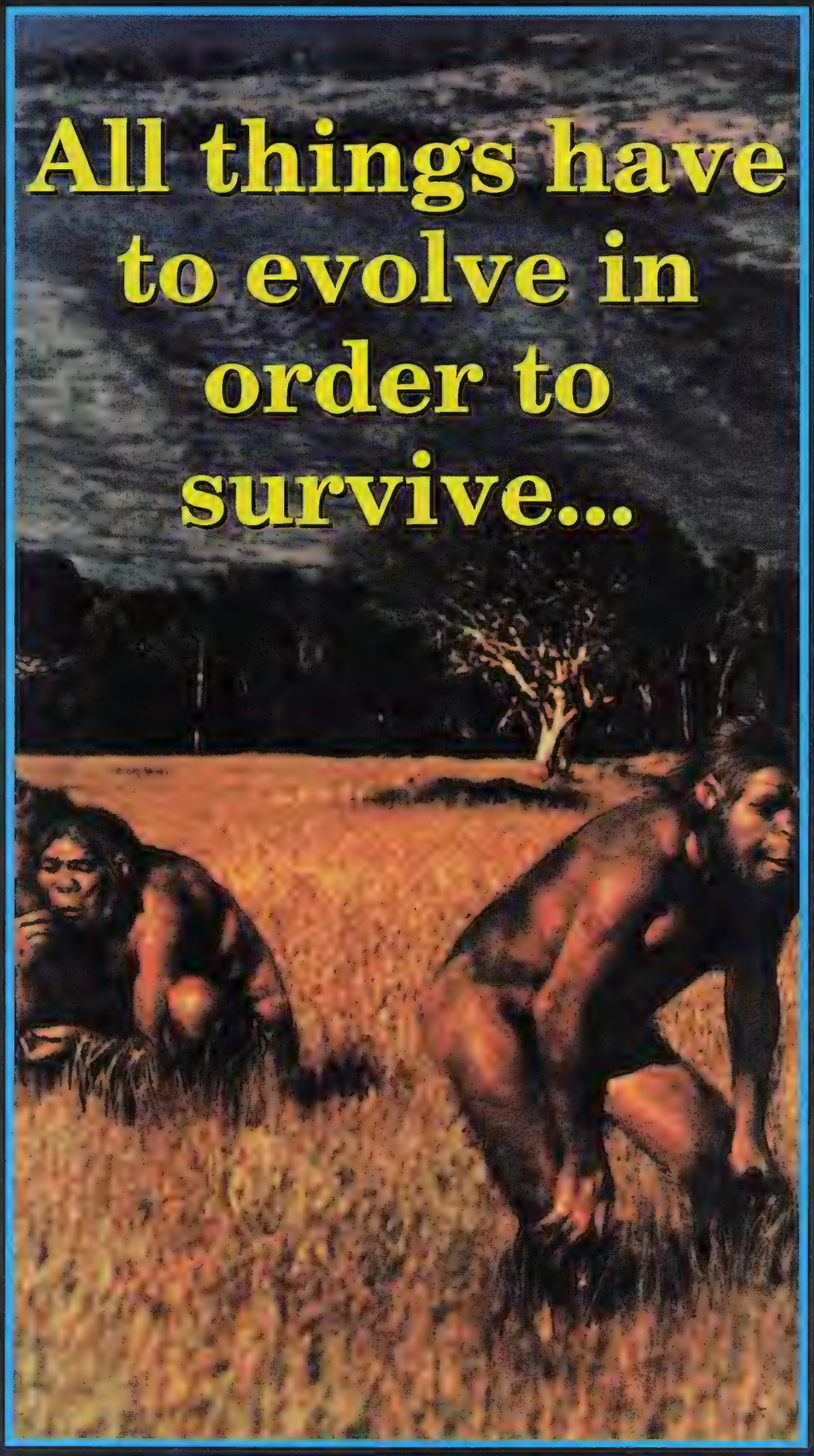
FOX

Fox's nighttime schedule is disappointing for action fans. Friday nights will find *The Adventures of Brisco County Jr.* (8 p.m.-9 p.m.), an Indiana Jones-like adventure series, and *X-Files* (9 p.m.-10 p.m.), a male and female FBI team which investigates paranormal occurrences. Call it *Ghostbusters* meets *Unsolved Mysteries*.

Batman: The Animated Series has been signed to air through the 1996-97 season, with Warner promising "a *minimum* of 20 new episodes" between now and 1997. That's in addition to the five episodes from season one that were yanked at the last minute from the schedule. Warner made the decision to pull those final five (including the debut of Batgirl) for the beginning of season two, just in case no new episodes were ordered. Cheap shot, guys.

The Terrible Thunderlizards weren't the only new stars to be joining *Eek the Cat* this fall. The animated feline was also supposed to meet God's first big mistakes, two stupid cavemen named Atom and Steve. Creator Savage Steve Holland claimed nothing gay was meant by the names of the cavemen — referring to the old anti-gay chestnut "God created Adam and Eve, not Adam and Steve" — but Fox didn't see things that way. Fearing the religious right would set its wrath upon the network, Fox executives ordered the characters completely redesigned as ringleaders of an advanced caveman civilization, and changed their names to Bill and Scooter.

SYNDICATED AND CABLE


All things have
to evolve in
order to
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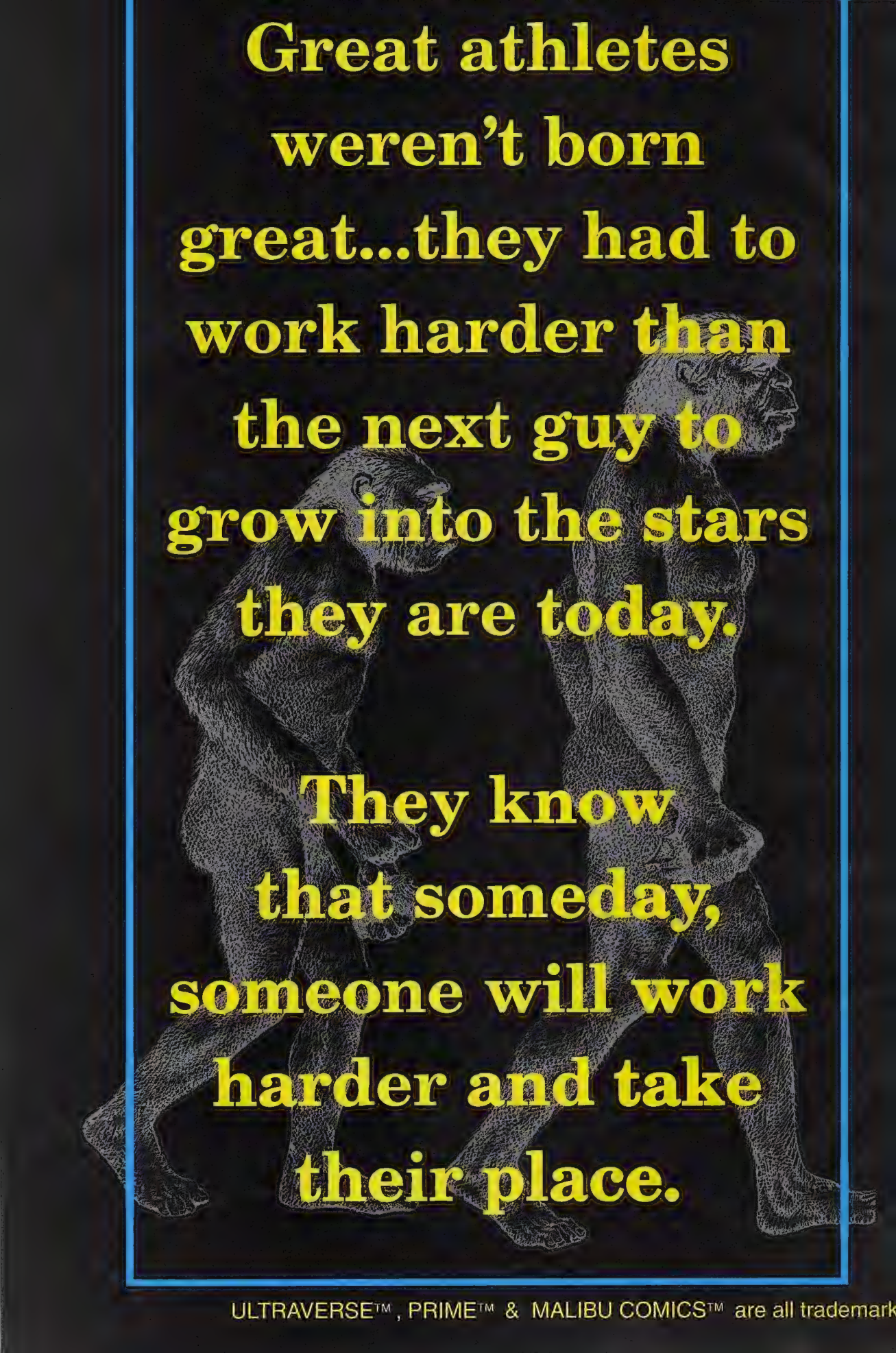
Great athletes weren't born great...they had to work harder than the next guy to grow into the stars they are today.
They know that someday, someone will work harder and take their place.
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'93
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Warner's Prime Time Entertainment Network (PTEN) has been judged a hit, and its two series, *Time Trax* and *Kung Fu: The Legend Continues* have been renewed for a second season of 22 episodes each. Meanwhile, its filming a two-hour futuristic pilot called *Island City*, and another unnamed action telefilm. Both telefilms will be for the February 1994 sweeps period, to lead into hoped-for series follow-ups.

Warner's network has also added *Babylon 5* to its series schedule, with 22 episodes ordered at $1 million cost apiece! After a well-rated pilot film this spring, the network has scheduled the series to air Wednesday nights prior to *Kung Fu*, while *Time Trax* will move to Thursday nights. The new PTEN schedule will begin in January.

The short-lived live-action *Spider-Man* series will run in the *Sci-Fi Series Collection* through August 11. Nicholas Hammond stars as Peter Parker and Spider-Man in the show, which originally ran on CBS from 1977-79. For many of these episodes, this is the first time they will have been seen in their hour-long form since their original airings. Two-hour compilations which combined episodes have aired on syndicated stations. Following *Spider-Man* in the *Collection* will be the *Planet of the Apes* series, starting August 12.

As evidenced by this Top Secret photo, Spider-Man and Peter Parker are two different people. See the adventure unfold on the Sci-Fi channel.

SPIDER-MAN ™ & © 1993 MARVEL ENTERTAINMENT GROUP

Dark Horse Entertainment is working with Sam Raimi and Renaissance Pictures on a possible *Dark Horse Presents* anthology series for syndication or cable. Plans are to solicit marketing opinions from members of the Prodigy computer bulletin board.

FEATURE FILMS

Kick-starting his lagging career with *Cliffhanger*, Sylvester Stallone is now filming the actioner *Demolition Man*, then *Fair Game* for Warner. After that, he's heading over to Mega City One to kick some mutant butt. Produced by Ed Pressman for Cinergi and Buena Vista, Stallone will *be* the law when he dons the helmet and badge of *Judge Dredd*.

Pressman's also busy with *Street Fighter II*, as well as *The Crow* (see below). Written by Steven de Souza (*Die Hard*), and based on the best-selling computer game, *Street Fighter II* will bring together 12 of the world's best martial artists to a war-torn international hot spot for a daring hostage rescue. The film is budgeted at $20 million-plus, half of which is to be put up by Capcom (creators of the game), and is due next summer. Another game-oriented film, *Double Dragon*, is now in production from Imperial Entertainment, directed by Jim Yukich (whose name sounds like a sound effect).

James Bond will return next year, with a new license on life in the movies. Three scripts are being written; the 17th film will be by Michael France (*Cliffhanger*), while Richard Smith and John Cork are writing future film installments. Who will step into Bond's tuxedo, now that Timothy Dalton is the same age as Sean Connery and Roger Moore were when they retired? Says a producers' spokesman, "Dalton is the Bond of record." Anthony Hopkins has inquired about playing the villain for the $40 million film, and an A-list director is being sought.

Batman: The Animated Movie has been committed as a theatrical film. Originally planned as a direct-to-video release titled "Masks," the film will now be in theaters for Christmas. It's written by Alan Burnett, Paul Dini, Martin Pasko, and Michael Reaves. A new villain named Phantasm will be introduced.

Despite the untimely and unfortunate death of star Brandon Lee, *The Crow* has resumed (and finished) filming after a two-month layoff. Producer Ed Pressman and representatives wouldn't reveal how the final 15 days of shooting would be completed without the lead, though secondary lead Ernie Hudson said they "don't want to shoot the back of somebody's head pretending to be Brandon, so they will have to handle it through rewriting." However, *The Crow's* PR firm said that an actor *was* used as a stand-in, but his name, or the extent of his involvement, could not be revealed at this time, "due to legal considerations."

Both the mother and fiancée of Brandon Lee gave the production their blessing. "Our family fully supports the cast and crew in their decision to finish the film that Brandon was proud to be a part of. We are behind Ed, Alex (Proyas) and Bob (Rosen) in their effort," says his mother, Linda Lee Cadwell. In late May and early June, 90 percent of the crew reassembled in North Carolina for the reshoots. While some of the scenes were flashbacks, the sequence in which Lee's character is shot (during which Lee himself was killed) may be a tough one to replace. *The Crow* will be finished for release by the end of the year, but Paramount has yet to make a statement as to whether or not it'll release the film.

The monster who sounds like a Muppet will be starring in a sequel soon. *Pumpkinhead II* began shooting in June

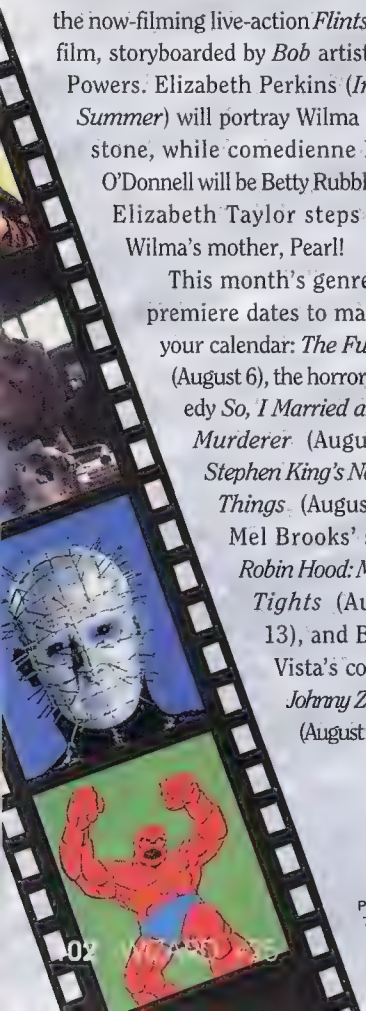
as both a film and an interactive video game. It's coming from Motion Picture Corp. of America, which bought the rights from the bankrupt Dino De Laurentiis.

Batfilm Productions and DIC Animation City are teaming up for a live-action feature film based on the adventures of computer game/TV star Carmen SanDiego. The master thief appears on a game show on PBS, and will be in an animated Fox show this fall.

Dark Horse Entertainment has two movies moving toward production. Chuck Russell (*The Blob* remake) will direct *The Mask* for New Line Cinema, starting in August. New Line hopes it will be its new franchise, following the footsteps of Freddy, Jason, and the Turtles. The bigger and badder news is with Largo's *Time Cop*, which begins shooting in September. Peter Heim (*2010, Outland*) is directing from a script by Mark Verheiden (*Aliens* comics), and none other than Jean Claude Van Damme is playing the title role!

Three new additions to the cast of the now-filming live-action *Flintstones* film, storyboarded by *Bob* artist Paul Powers. Elizabeth Perkins (*Indian Summer*) will portray Wilma Flintstone, while comedienne Rosie O'Donnell will be Betty Rubble, and Elizabeth Taylor steps in as Wilma's mother, Pearl!

This month's genre film premiere dates to mark on your calendar: *The Fugitive* (August 6), the horror-comedy *So, I Married an Axe Murderer* (August 6), *Stephen King's Needful Things* (August 13), Mel Brooks' spoof *Robin Hood: Men in Tights* (August 13), and Buena Vista's comedy, *Johnny Zombie* (August 13).



VIDEO & STAGE

Annie Warbucks is back again. Cut from a $5.5 million budget to "only" $1 million, the show is being redesigned with non-union workers and pay cuts for the entire cast and crew. Lauren Gaffney has grown too old to play Annie during the ups and downs of this production, and has been replaced by Donna McKechnie. It was scheduled to open in mid-July at New York's small Variety Arts theatre.

Man and machine are one in Full Moon's *Mandroid*, out August 11 from Paramount Video. Filmed in Romania, the film finds Dr. Zimmer and his beautiful daughter fighting for their lives when Zimmer's ex-partner, Dr. Drago (you *know* he's a villain with a name like that) steals the Mandroid, a high-tech robot guided by a virtual reality headset. Can Zimmer stop Drago and the Mandroid before they gain access to the Supercon element and become invincible? An edition of *Videozone*, about the making of *Mandroid*, follows the film.

HYDE-WHITE STRETCHES TO MAKE RICHARDS FANTASTIC IN FILM

This fall, Concorde Pictures hopes to get a high box office return with its low-budget *Fantastic Four* film. While sales the size of *Jurassic Park* might exceed Concorde's reach, the man who plays the stretchable leader of the Fantastic Four, Alex Hyde-White, plans to give it his all.

Hyde-White, now 34, remembers watching the sixties *Fantastic Four* cartoons as a kid, but hasn't followed Marvel's quartet since. "It didn't take me long to get up to speed," says Hyde-White, noting that the folks at Los Angeles' Golden Apple were helpful in getting him research material. "It was great to have a store of knowledge available. When we started the film, Marvel had a recreation of the first issue on the stands."

Hyde-White's past credits include *Battlestar Galactica, Buck Rogers* (with his father, British actor Wilfrid Hyde-White), *Biggles Adventures In Time, Time Trackers, Pretty Woman*, and Robert Englund's *Phantom of the Opera*. He found playing two sides to Reed's character enjoyable.

"One was the traditional character that I was going to have to put a movie spin on, which I got from *Marvel Universe* and the comics. The other side was that he was an astrophysicist, so I could catch up on my physics," says Hyde-White. "I've always been sort of a closet theoretical physicist in a way, with Steven Hawkings books and the blend of Eastern philosophy with Western science. It was enjoyable to go back and reread those as research."

The film's story closely mirrors early issues of the comic book, though Hyde-White says there's an added dimension to their powers. "They discover that they have inherited unique powers based on their own psychological makeup," he says. How do Richards' abilities relate to his mind? "Stretching is a desire to be all things to all people, a desire to take care of everything all the time. 'Stretching himself too thin' is a phrase that Reed can use about himself," says Hyde-White. Of the others, Sue Storm (Rebecca Staab) is shy, and in moments of stress, she disappears. Johnny Storm (Jay Underwood) is a hothead, and the Thing (stuntman Carl Ciarfalio) relies on brute strength when intelligence would have sufficed."

Referring to Richards' questionable actions about bringing the quartet into space in the first place, Hyde-White laughs. "I think if Reed wasn't such a nice guy, he'd be one of the most dangerous people in the history of the world," he says. "He seems to have this will that enables him and the people around him to do the most ridiculous and seemingly un-thought-out things."

"Seemingly ridiculous" is a statement in most fans' minds when they hear of the low budget for the film. "They had to commence principal photography by December 31, 1992," explains Hyde-White. "I think that's the reason Concorde was involved. They're able to

PHOTO CREDITS: TERMANATOR II © 1991 TRI-STAR PICTURES, INC. ALL RIGHTS RESERVED. PHOTO BY ZADE ROSENTHAL. PINHEAD © 1993 CLIVE BARKER. THE THING™ 1993 MARVEL ENTERTAINMENT GROUP, © HANNA-BARBERA PRODUCTIONS.

do things quickly, cheaply, and with a certain level of quality. I have a certain level of experience with making low budget movies, and I can say that the *Fantastic Four* was on the higher level of those experiences. There was an added stimulus that people wanted to put an extra effort into this one. It was more than just a job. The crew seemed to have an affinity to be proud of the *Fantastic Four*. That's what you need to have a successful low-budget film. Money does not buy the desire from the crew to put their heart in it."

Special makeup effects for the film are provided by Optic Nerve. Besides the Thing's body suit and Dr. Doom's armor, it also created a hydraulic arm for Alex. "It attached to my side with a shoulder-mold. My real arm was tucked to my back, and this arm was strapped on," says Hyde-White. "I'd hold this control bar in my hand, which controlled the level of the fake arm. In a fight scene, if I was fighting one of Doom's guards, I'd reach back to throw a punch with my real arm. As I'm throwing the punch, they'd cut to the hydraulic arm actually shooting out about two feet or so. The third cut is computer morphing effects. The idea is to time those three cuts so that it looks like I'm throwing a Slinky against the wall, and that it comes back. The stuntman on the other end of the frame would have to time how they were going to receive the punch. They'd have to wait a few seconds to time it so they'd get hit by the imaginary punch that was going to be added in later."

While filming the shuttle-crashing scenes in California's Chatsworth Mountains, Hyde-White's 3-year-old son visited the set. The crew began playing baseball and soccer with the youngster on lunch hour, among the shuttle wreckage. "It began to feel like a Boy Scout troop from that moment on — a real camaraderie. My boy now refers to the film as the 'space shuttle movie'," says Hyde-White. "Having a child come into it when we were all fatigued reminded us of two things: the magic of making movies in general, and the magic of making this movie, with all of its fantastic elements. It put the wonder of the child back into us."

Though the film will have lots of special effects, Hyde-White cautions fans to lower their expectations, and realize the limitations of the budget and crew enthusiasm. "If people are expecting full manifestations of their powers, realize that the FF don't know they can do all these things yet, and even if they did, we (the crew) couldn't afford to show them to you," he says. "If the audience gives it a break and it does well, we can go back and make another one of these and compete with *Jurassic Park*."

Throughout the interview, Hyde-White kept talking about the fun he had making the film. "When you're making the *Fantastic Four*, you really get to play. You have fancy sets and spaceships, Doom guards in green suits flying all over the place, stunts. . . this was fun," says Hyde-White. "He hopes that translates to the fans as well. "If you find yourself – halfway through this picture – having a good time, please just go with it," says Hyde-White. "We have not done the definitive *Fantastic Four*. What we've done is little more than a screen test for future possibilities."

Hyde-White is not contracted to play the role in future films, though he says that the cast expects to be back if the film does well. Meanwhile, he adds that "What I want, and what I've always wanted, is to play pivotal roles in important movies. I believe I might be working my way towards that with this picture." Hyde-White is now working on a syndicated TV series in England, and will appear at the San Diego Comic Con.

Will fun times had on the set translate to fun times for the movie-going audience?

Fantastic Four ™ & © 1993 Marvel Entertainment Group. Photo courtesy Concord New Horizons Export Group.

...through sickness and in health, good times and bad...

MARVEL VISION

AN INSIDE LOOK AT THIS MONTH'S HOTTEST COMICS!

VENOM: MADNESS #1 OF 3

The worst happens when Eddie Brock falls in love, leaving a certain symbiote feeling very jilted. This love triangle has sharp edges though, as Juggernaut and Black Tom Cassidy attack. By Ann Nocenti, Kelly Jones and John Beatty.

NOMAD #19
CAPTAIN AMERICA #421

What happens when the American Dream clashes with the American dreamer? Don't miss the second and last installments of "The Faustus Affair."

BIKER MICE FROM MARS #1

The motorcycling rats are here. Rurik Tyler and Gary Fields head out on the highway in this brand new series. Vinnie, Throttle, and Modo, three rockin' rats from the red planet flee their home after it's been plundered by ecological pirates. They arrive on Earth, only to find those same pirates have as well. Watch for their Marvel Productions television series premiering in September, as well.

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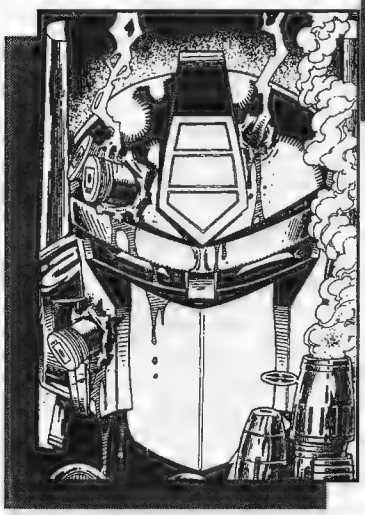
TRANSFORMERS: GENERATION 2 #1

If you think you know the Transformers, all we can say is there's more than meets the eye with this new team. By Simon Furman and Derek Yaniger.



MARVEL AGE #130

Featuring a special MARVELS preview as well as the beginning of a serialized origin of the Human Torch by MARVELS artist Alex Ross, available only in the next four issues of Marvel Age. Also-Part 2 of the Sharp/ Farmer X-MEN/AVENGERS crossover poster!!

LAW IN HELL #1 OF 2

Pinhead vs. Marshal Law! There's no justice in Hell, but at least now there's Law. By the team of Pat Mills and Kevin O'Neill.

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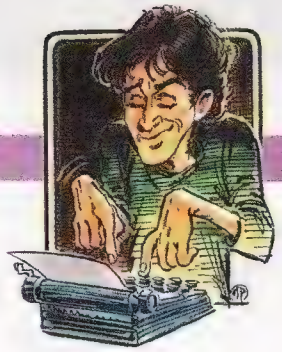


Tragedy Strikes – And Joy Abounds

One of the more popular methods for a struggling cartoonist to get his comics into public view is to publish his work as mini-comics, an eight-page comic "booklet" formed by folding an 8 1/2" X 11" Xerox copy into quarters. Mini-comics appeal to new artists because they are easy to produce, are relatively cheap (the only production costs are for the actual Xerox copies), and are usually distributed through the mail. Many of today's big names in independent comics got their start in the "small press," such as *Yummy Fur* creator Chester Brown, and *Dirty Plotte*'s Julie Doucet. There are also some mini-comic artists who have made quite a name for themselves without moving on to normal-sized comics, like Matt Feazell with *Cynicalman* and *Antisocialman*, and John MacLeod with *Dishman*.

Several comic companies publish work from mini-comic artists, but there are very few whose majority of titles are rooted in the small press. One independent company that is an exception to this rule is Canada's Tragedy Strikes Press. All of the comics it publishes have some connection to mini-comics, either through artists that got their start in minis or by actual series that have been reformatted as regular-sized comics.

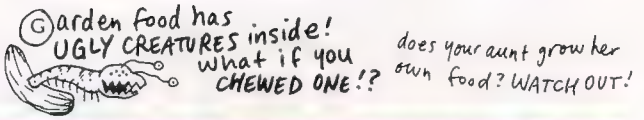
Tragedy Strikes publishes an anthology title, *Reactor Girl*, that represents work from both its regular stable of cartoonists, and an eclectic sampling of artists from around the world. *Reactor Girl* originally began as a three-issue mini-comic anthology in late 1990, until it was picked up by Tragedy Strikes. Unlike other anthologies, it shies away from printing continuing stories, instead focusing more on self-contained short stories from artists both familiar and unfamiliar to comics. *Reactor Girl* editor Michel Vrana encourages contributors to experiment with new storytelling techniques. The stories range from the expressionistic (sometimes cubist) work of Dominic Bugatto, to the mixed media collages of Linda Carson.

Tragedy Strikes also publishes another anthology, *Way Out Strips*, although it is a little different since it only features the work of one creator, Carol Swain. *Way Out Strips* was originally a mini-comic that ran for four issues, until it was published by Tragedy Strikes in 1992. Swain's deceptively simple grease pencil cartoons evoke several emotions—from uneasiness to the restlessness and brashness of youth. Some of the stories in *Way Out Strips* are self-contained, like "Gallions Reach" and "Sons of Sam", while others continue through several issues, such as "Get the Joke" and "In My Neighborhood."

Art Director Nick Craine is the creator of what can probably be called Tragedy Strikes' flagship title, *The Cheese Heads*, despite many aspects that would apparently make it an unappealing comic. It is the one Tragedy Strikes comic that is not directly related to mini-comics (although it has featured a guest appearance from Dishman), and it is the company's most distinctive and recognizable title. *The Cheese Heads* is a bizarre, surreal road trip featuring three nameless characters who literally have cheese for brains! Despite these unconventional qualities that would seemingly detract from the comic's appealability, *The Cheese Heads* is one of Tragedy Strikes' more accessible books. The story basically involves the three Cheese Heads and their quest for identity. Along the way, they encounter a truly twisted cast of characters, including a Mafia widow with a nuclear detonator implanted in her leg, a six-inch tall man who looks like "Barney Miller" star Hal Linden, and Dishman. Craine's clean-line style is reminiscent of such artists as Dan

The Cheese Heads is a bizarre, surreal road trip featuring three nameless characters who literally have cheese for brains!

THE CHEESE HEADS ™ & © NICK CRAINE, PUBLISHED BY TRAGEDY STRIKES PRESS.



By Tom Palmer, Jr.

Clowes and Michael Allred, which also adds to the appeal of *The Cheese Heads*.

An even stranger offering from Tragedy Strikes is Jason Stephens' *Sin*, a stream of consciousness comic that encompasses everything from funny animals to superheroes, including semi-autobiographical stories and fake ads. *Sin* is a truly bizarre comic, as it ties together several seemingly unrelated characters taken from Stephens' mini-comic work into a cohesive "universe" that somehow makes sense. Stephens' artwork appears crude on the surface, but he is able to pull off several visual tricks that include a "Back Cover of Death" (with the skeletons of the characters featured on the front cover) and "The Screwy Page" (a page separating the two sides of a flip book comic that can be read from four different angles).

The newest Tragedy Strikes title is *Pickle*, by New Zealand's Dylan Horrocks. *Pickle* presents some of Horrocks' previously-published work, along with new material. Horrocks has had some of his comics printed in the Australian anthology, *Fox Comics*, as well as Eddie Campbell's *The Dead Muse*. With *Pickle*, Horrocks gets his first chance at a complete comic, which he fills out with several self-contained stories and the serialization of a 120-page story called "Café Underground."

Since Tragedy Strikes Press is a relatively new company, its titles are not readily available in most comic stores. You can fix this by asking your local comic store to order them. That way you'll be able to get your hands on some excellent comics, and help out a new publisher in the process.

Coming up: In the next few months, I'm going to cover some of the newer self-publishers out there, but you'll have to wait until next month to find out exactly who they are. As always, if you have any comments or questions send them out to Palmer's Picks, C/O Wizard Press, 100 Red Schoolhouse Rd., Bldg. B-1, Chestnut Ridge, N.Y. 10977. I'd like to do a full column on mini-comics in the near future, so I'm especially interested in hearing from those who either do their own minis, or have some addresses of their favorite mini-comic artists. ☆

Tom Palmer, Jr. is a freelance writer based in New Jersey.

Tom's Recommended Reading

All of the Tragedy Strikes Press titles should be found in comic shops. If you can't find them locally, you can write to Tragedy Strikes at 30 Wyndham St. N, Guelph, Ontario, Canada N1H 4E5. Ask for a copy of *Paper Cuts*, its free newsletter and mail order catalog. All of its comics are black and white with color covers, except for a full color, 24-page sampler that includes comics from all of the Tragedy Strikes books. It is packaged in a CD jewel case.

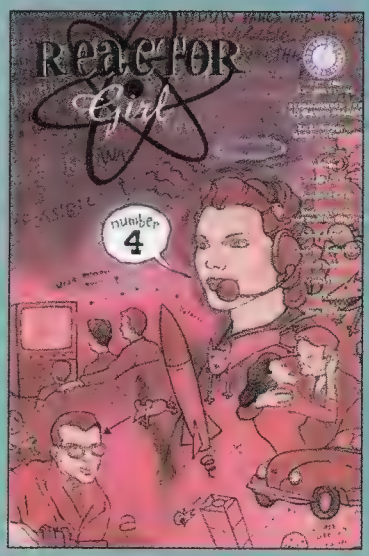
Pickle- Dylan Horrocks' work has appeared previously in Eddie Campbell's *Dead Muse*, and the Australian anthology *Fox Comics*. He has produced several mini-comics, and *Pickle* is his first attempt at a full-length, full-size comic. The first issue has already appeared, and the second is on its way.

Sin- The mini-comic work of Jason Stephens is pretty rare, but you can pick up his comic, *Sin*, instead. Four issues have been published so far, with an authentic adhesive bandage covering a gaping wound on the body of Nod on the cover of the first issue (wow! cool!).

Reactor Girl- Three mini-comic issues of *Reactor Girl* were published before it was picked up by Tragedy Strikes. Six issues of the "large-size" have appeared so far, featuring work from a variety of artists from several different countries.

Way Out Strips- Like the majority of Tragedy Strikes' comics, Carol Swain's *Way Out Strips* started as a self-published mini-comic. Some are still available, so look in an issue of *Way Out Strips* for ordering info. Three issues of Tragedy Strikes' version of Swain's comics have been published so far. Her work has also appeared in a variety of other places, most notably in the original Atomeka edition of the British anthology *Al*.

The Cheese Heads- Five issues of Nick Craine's comic have appeared so far, including a revised second printing of the first issue. This edition includes a new cover and two-page foreword by Craine, a back cover by Mike Allred, and pin-ups by Stephens and John Macleod. The fifth issue features a guest appearance by Dishman, illustrated by Macleod.



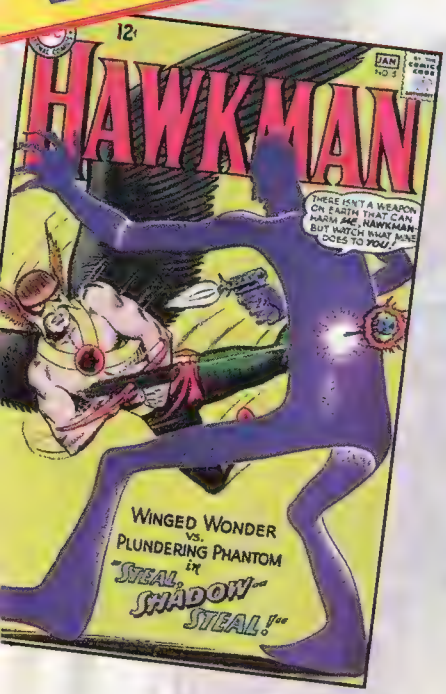
Reactor Girl™ & © Tragedy Strikes Press. Sparkie McGee Artwork (top of page) ™ & © Jason Stephens From Reactor Girl..

Nod ™ & © Jason Stephens. Sin ™ & © Jason Stephens. Published by Tragedy Strikes Press.

WIZARD™ Contest 25

We're changing the rules again. This month in the *Wizard* contest, we're giving you the weapons of some of comicdom's most famous super...actually, there's a lot of not-so-famous superheroes listed here as well. Anyway, we're listing the weapons of various comic book characters, and your job is to figure out who they belong to. For example, if we were to list claws, the correct answer might be Wolverine (or one of the other zillion Wolverine ripoffs that are floating around). Sound easy? Think again. We dug up some pretty obscure gadgets, so it's a lot tougher than you'd imagine. Good Luck!

Did You See How Big This Grand Prize Is? WOW!



Grand Prize-(1)

Hold onto your hats, comic fans, *Wizard* is giving away a mighty cool prize in this silver anniversary issue! If you manage to complete the contest over there on the right, and are lucky enough to be picked as the grand prize winner, you're walking away with the 25th anniversary issues of the top 25 characters in comics today. Exactly what books are we talking about? Well, there's *Aquaman* #30 (Aquaman), *Avengers* #295 (Avengers), *Batman* #172 (Batman), *Tales of Suspense* #75 (Captain America), *Daredevil* #265 (Daredevil), *Strange Tales* #16 (Dr. Strange), *Fantastic Four* #296 (Fantastic Four), *Flash* #150 (Flash), *Justice League of America* #45 (Green Arrow), *Green Lantern* #38 (Green Lantern), *Hawkman* #5 (Hawkman), *Hulk* #343 (Hulk), *Iron Man* #228 (Iron Man), *Justice League of America* #234 (J.L.A.), *Legion of Super-Heroes* #298 (L.O.S.H.), *Detective Comics* #338 (Robin. Sheesh, this list goes on forever!), *Silver Surfer* #47 (Silver Surfer), *Amazing Spider-Man* #291 (Spider-Man), *Fantastic Four* #33 (Sub-Mariner), *Superman* #162 (Superman), *New Titans* #57 (Teen Titans), *Thor* #382 (Thor), *Wonder Woman* #167 (Wonder Woman) and finally, *Uncanny X-Men* #233 (X-Men). Cool, huh?

First Prizes-(25)

A special limited-edition print of the cover to *Wizard* #25. Comes framed, as well as signed and numbered by cover artist Jim Lee.

Second Prizes-(25)

A copy of *Batman* #500 autographed by artist Joe Quesada, or a copy of *The Silver Surfer* #50 autographed by artist Ron Lim (both shipped in protective ProGard holders with *Wizard* seals of authenticity). Your Choice!!

Third Prizes-(25)

A copy of *Amazing Spider-Man* #375 autographed by artist Mark Bagley, or a copy of *Magnus Robot Fighter* #25 autographed by cover artist Bob Layton (both shipped in protective ProGard holders with *Wizard* seals of authenticity). Your Choice!!

HAWKMAN™ & © DC COMICS, FANTASTIC FOUR, HULK, SILVER SURFER, THOR™ & © MARVEL ENTERTAINMENT GROUP, INC.

1. Crossbow:

2. Wrecking Ball:

3. Umbrella:

4. Battlestaves:

5. Shotgun:

6. Crowbar:

7. Ax:

8. Whip:

9. Throwing Diamond:

10. Chain:

CONTEST RULES

Answer the above questions in the boxes supplied. In each answer you will find a colored letter. After you have completed all the questions, the colored letters from the answers, when unscrambled, will form the Contest Code Word. Write this word on the official entry form supplied below, a 3x5 index card, or a standard postcard and send to:

TWENTY-FIVE BOOKS CODE
P.O. Box 5001
Monsey, NY 10952-8001

Enter Now To Win!

Official Wizard Contest #25

Twenty-five Books!!
I want 'em!
Enter me!!!!!!!!

Name (please print clearly) _____ Age _____

Phone # _____

Home Address _____

City _____ State _____ Zip _____

Store Name _____

Address _____

City _____ State _____ Zip _____

1st Prize Choice
check one
- ☐ *Jim Lee print*
- ☐ *Gee, no choice.*

2nd Prize Choice
check one
- ☐ *Batman #500*
- ☐ *Silver Surfer #50*

3rd Prize Choice
check one
- ☐ *Spider-Man #375*
- ☐ *Magnus #25*

Twenty-Five Books Code

WIZARD CLUE: A Living Weapon.

Congratulations

to the winners of *Wizard* #22's TUROK contest (answer—TERRIBLE LIZARD):

Grand Prize:

Jamie L. Sharpe (age 24) - Bemus Point, N.Y.

First Prize:

Wong Liang Jie (age 14) - Singapore
David Golbitz (age 14) - Omaha, Neb.
Lucas Willingson (age 13) - Tucson, Ariz.

Second Prize:

Dan Seabrook (age 16) - Thunder Bay, Ontario
Chris Korycki (age 13) - Chicago, Ill.
Will Evans (age 22) - Wylie, Texas
Paul Mazella (age 11) - Bronx, N.Y.
Jason Quinones (age 12) - Brooklyn, N.Y.
Brian Geliga (age 15) - Brooklyn, N.Y.

Third Prize:

Beggio Hugo (age 18) - Jackson Hts., N.Y.
Jonathon R. Such (age 24) - Trenton, N.J.
Gregory Parks (age 19) - W. Des Moines, Iowa
Brian Lindemann (age 12) - Jeffersonville, Ind.
Clifford Beavers (age 34) - Kawcity, Okla.
Michael Perloff (age 13) - Lansdale, Penn.
Jaime Panagua (age 19) - Brooklyn, N.Y.
Paul Kitchen (age 21) - Vernon Center, N.Y.
Brian Ladd (age 13) - Exeter, N.H.
Alex Suriano (age 15) - Covina, Calif.
Ghent Scolt (age 12) - San Diego, Calif.
Slawek Kajko (age 14) - Toronto, Ontario
Mark Van Roon (age 26) - Massey, Ontario
Mickey Posner (age 12) - Coram, N.Y.
Chris Himes (age 12) - Faulton, N.Y.

No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families,and that annoying Gareb Shamus guy. Print your name, address, city, state, zip code, telephone number with area code, and the name of the store where you purchase your comics, and the Twenty-Five Books Code on an "Official Entry Form", a 3x5 index card, or a standard postcard. Enter as many times as you like. Mail each entry individually to "Twenty-Five Books" Contest, P.O. Box 5001, Monsey, NY 10952-8001. No mechanical reproductions will be accepted. All entries become property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the name of the prize winners and are not transferable. Only one prize winner per household. Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof. All entries must be received at contest headquarters by September 19, 1993. Wizard Press is not responsible for lost, late, misdirected or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly-completed entry forms received at contest headquarters. The random drawing will be conducted on September 20, 1993 by Wizard Press.

For a list of winners, available after October 1, 1993, send a stamped, self-addressed envelope to "Twenty-Five Books Winners," P.O. Box 5001, Monsey, NY 10952-8001.

COMIC BOOK INTELLIGENCE QUOTIENT

CBIQ

Every month in *Wizard*, we throw the hardest questions your way, and only a select few have what it takes to score a perfect 30 points. Think you have what it takes to pull a perfect score? Give it a shot. This month we're rating you alongside the most painful scenes in movie history. In other words, the more unpleasant the scene, the higher your score.

How well did you fare?

score	rank
0-6	Guy gets head crushed in elevator shaft-*The Fly II*
7-13	Guy gets Achilles tendon cut by demonic kid-*Pet Sematary*
14-22	Khan puts the slimy bugs in Chekov's ear; they proceed to burrow into his head-*Star Trek II*
23-29	Guy gets both ankles broken by crazy chick-*Misery*
30	Scratchy gets tail caught in escalator, has flesh pulled off-*Itchy & Scratchy*

1.) Bane is originally from:
A) Argentina
B) Santa Prisca
C) Chile
D) Ecuador

2.) The Hulk left the Avengers because:
A) Cap treated him badly
B) he hated the East Coast
C) he felt they all hated him
D) the Wasp spurned his advances

3.) The Living Monolith is now:
A) a planet
B) imprisoned at the Vault
C) wandering the world in search of the meaning of life
D) dead

4.) Rachel Summers uses her powers to:
A) hide the truth about her from Jean Grey
B) continuously scan for other Phoenix force emissions
C) hide her presence from Ahab
D) hide her hideous facial tattoos

5.) If you attempt to remove the mask from the Maxx's face, you're likely to:
A) be repulsed by his hideous face
B) be transported to his bizarre dreamworld
C) lose a couple of your fingers
D) lose a piece of your soul to the voodoo mask

6.) Which of the following characters is not Jewish?
A) Moon Knight
B) Shadowcat
C) Foolkiller
D) Murray Lender (the Lender's bagels guy)

7.) Thomas and Martha Wayne's killer's name is:
A) Lefty Donovan
B) Louie Snipes
C) Jimmy Fink
D) Joe Chill

8.) Rocket Raccoon is from the planet:
A) Nuzurevu
B) Counter Earth
C) Halfworld
D) G'bge Kynn

9.) Nightcrawler was raised by:
A) Amanda Sefton
B) Margali Szardoz
C) Prof. X
D) Wolfsbane's grandparents

10.) What did Bruce Wayne have in *The Dark Knight Returns* that he doesn't have now:
A) a girlfriend
B) a mustache
C) a daughter
D) Kryptonite

11.) Michael Cray is an ex-assassin for:
A) the KGB
B) the FBI
C) the CIA
D) Cyberdata

12.) Which superhero team had its original headquarters in a cave?
A) The Doom Patrol
B) The Justice League of America
C) The All-Star Squadron
D) The Justice Society of America

13.) Kitty Pryde's pet dragon, Lockheed, was named after:
A) the planet he was found on
B) the name of the spacecraft he was found in
C) the X-Men's supersonic jet
D) the street the X-mansion is located on

14.) Which character was never a member of the Imperial Guard:
A) Starbolt
B) Hobgoblin I
C) Hussar
D) Helio

15.) Gin Seng, Probe, and Apocalypse are all members of:
A) Heavy Mettle
B) the G.A.T.E. Corporation
C) Stryke Force
D) Phantom Force

16.) The Suicide Squad was mostly made up of:
A) supervillains
B) super-powered ex-CIA/FBI agents
C) reanimated soldiers who died in Vietnam
D) superheroes who need the money the squad pays

17.) How did the Crimson Commando lose his right hand?
A) In battle with Wolverine
B) In battle with Desert Shield
C) In battle with The Reavers
D) Shaking hands with Ripclaw

18.) Joshua Brand is of what heritage:
A) Sioux and Irish
B) Apache and Spanish
C) Sioux and Hispanic
D) Apache and Jewish

19.) Which character dropped an explosive down the back of the Beyonder's pants?
A) Boom-Boom
B) Bombast
C) Slapstick
D) Spider-Man

20.) Arkham Asylum is named after:
A) Lazarus Arkham
B) Oliver Arkham
C) Damion Arkham
D) Amadeus Arkham

21.) (Let us apologize in advance for how stupid this question is...) Devil Dinosaur has never encountered:
A) Godzilla
B) Sunspot
C) lobster geniuses
D) the Shogun Warriors

22.) Commissioner Gordon has:
A) a daughter
B) a son and daughter
C) a son
D) a leather fetish

23.) Boston Brand is better known as:
A) Azrael
B) Deadshot
C) The Black Knight
D) Deadman

24.) Which of the following characters does not have mystical abilities?
A) Dr. Doom
B) Scarlet Witch
C) Forge
D) Llan

25.) Which name below is not both a DC and a Marvel character?
A) Firehawk
B) Sandman
C) Major Victory
D) Captain Marvel

26.) The villain Ra's Al Ghul rejuvenates himself by:
A) drinking the blood of humans
B) hibernating for years at a time
C) soaking in a pit of mysterious chemicals
D) piggin' out at the Sizzler

27.) The High Evolutionary started out in life as:
A) an archeologist
B) an astronomer
C) a geneticist
D) a scientist

28.) Who are the members of Mystery Incorporated?
A) Crystalbrittle, Static Kid, The Meteorite, and Queen
B) Glass Guy, Zap, Gravity, and Gas Girl
C) Crystalman, Kid Dynamo, The Planet, and Neon Queen
D) Mr. Fantastic, The Human Torch, The Thing, and Mrs. Fantastic

29.) Who killed Sunspot's father?
A) Ax
B) The Black King
C) Selene
D) Gideon

30.) Superhero costumes don't have:
A) zippers
B) seams
C) bulges (makes you wonder...)
D) all of the above ☆

A	N	S	W	E	R	S
1.) B	2.) C	3.) A	4.) D	5.) C	6.) C	7.) D	8.) C
9.) B	10.) B	11.) C	12.) B	13.) C	14.) D	15.) D	16.) A
17.) B	18.) A	19.) A	20.) D	21.) D	22.) C	23.) D	24.) B
25.) A	26.) C	27.) C	28.) C	29.) D	30.) D		

CASTING

Calling All Superheroes!

DEFIANT AND GOOD GUYS LOGOTYPES © & ™ 1993 DEFIANT

DEFIANT

is searching for seven good guys and gals to be The Good Guys, a new team of superheroes debuting in their own DEFIANT comic book and trading card set in November 1993.

To enter

- Fill out the entry blank over there *and submit:*
- A recent, clear, color headshot of you
- One of the following two items:

* A typewritten or neatly hand-printed double-spaced essay of 100 words or less, telling Jim Shooter and DEFIANT about the Superhero that you are and nobody else could be! What is it about you as an individual that makes your hero unique? What is it about you and/or your environment that separates you from the pack?

* One comic-book style, comic-book sized page (6 1/4" x 9 1/4") of art. In a series of panels, try to show and tell us about you as a Superhero. Try hard to show what inside you makes you stand out among your peers. Now add some Super DNA—or what-have-you—and tell us the kind of Superhero you can be.

NAME

ADDRESS

CITY STATE ZIP

AGE SEX PHONE #

SCHOOL CURRENTLY ATTENDING

PARENT/GUARDIAN SIGNATURE

Send these things directly to:

The Good Guys, P.O. Box 642, Bethel Park, Pa. 15102-0642
or give them directly to your Participating Retailer!
The results of this contest will be published in *Wizard*.

CALL

WIN!

Seven Grand Prize winners will receive:

- $1000
- An all-expenses-paid trip to Anaheim, California, which will include:
- An appearance at the Mile High Megastore, where the "wish bomb" that will grant the Good Guys their special powers will go off.
- A day at Disneyland.
- A creator contract with DEFIANT.
- A royalty fee to be split seven ways among the winners every time their likenesses are used!

Seven winners will be chosen based on the individual's suitability for Superhero status, which will be judged by the creative forces behind the Good Guys comic:

* Creator Jim Shooter
* Series writer Michael Barr
* Artist Grey
* Creative Director Janet "J.J." Jackson
* Editor Deborah Purcell
  and special guest judge
* *Wizard* Publisher Gareb S. Shamus

JIM SHOOTER, President, Defiant Comics

The seven retailers who are chosen by the entrants as their "favorite" retailer will receive $10,000 worth of Defiant merchandise at the wholesale discount price!

TOYING around • around • around • around

WITH BRIAN CUNNINGHAM

Cruisin' With Hot Wheels, Matchbox Cars

This month, we're going to experiment a bit with the format of this column. Instead of rehashing something already touched upon, I figured we should go for a change of pace and write about something that's not action figure-oriented, but still in the realm of toys; something that most of us have enjoyed nonetheless.

Since it is a year of anniversaries for both Matchbox and Hot Wheels, it is fitting that some mention of them is made here in Toying Around.

In the 40 years in which Matchbox Cars have existed, they've made little kids (and some adults) happy. The first Matchbox Cars appeared in 1953 as a part of the Lesney Products line of toys. Founders Leslie Smith and Jack Odell modeled their miniature die-cast models after the tin-plated vehicles made by the German-based company, J. Kohnstam and Co. Ltd.

Odell recalls how the idea of mass-producing a range of miniature toys first started. "My oldest daughter had just started school, and the kids were restricted in what they could take to school to play with. The school only allowed them to take a matchbox-size container to school," said Odell in the book *Collecting Matchbox Toys*. "They used to put terrible things in them like beetles and chrysalises."

Odell then thought of giving his daughter a smaller version of his company's popular Coronation Coach miniature vehicle. Soon afterward, his daughter's classmates wanted one just like her's. From there, Odell and Smith knew they had a potential hit on their hands, and started mass-producing miniature vehicles that fit inside a "matchbox." Thus, the Matchbox Car was born.

The common versions (with no variations) of these early Matchbox Cars are estimated to be worth between $25 and $50.

The emergence of Mattel's Hot Wheels in 1968 greatly changed Matchbox Cars. In 1969, Matchbox put all of its muscle behind "Superfast Wheels," which revamped the entire line. These cars now had frictionless axles to combat the moving wheels of Hot Wheels.

"Hot Wheels hurt Matchbox in the United States more than it did in Europe," says Peter Staddon, v.p. of marketing for Tyco-Matchbox, of Matchbox's new competitors.

Charles Mack, president of Matchbox USA (a private collectors club), says that in the mid-'70s, Matchbox made "weird stuff to compete with Hot Wheels' weird stuff." Mack concedes that Matchbox lost a lot of collectors by doing this.

Matchbox regained its focus, and is now riding strong under Staddon, who drove the Matchbox brand very successfully in the United Kingdom, and is now doing the same in the United States.

Both Staddon and Mack agree that what has remained one of the most popular Matchbox Cars with collectors is the Model A Ford Van, which is used a lot for promotional purposes by "pasting" a commercial sign on its side. Currently, Staddon says the 1993 Jaguar Concept Car is this year's "hot" car among collectors, along with the recently-relaunched Corvette for the U.S. market. For children, the "hot" car is the ordinary school bus, since, according to Staddon, the average age of children who play with cars is between 4 and 5 years old.

It seems Hot Wheels inventor Elliot Handler did not care for Matchbox cars in 1967. Long fascinated with miniature die-cast cars, Handler, an original founder of Mattel with his wife, Ruth, thought that the die-cast cars then on the market were unimpressive, and he decided to change that. Handler's idea was simple—design miniature cars that went fast.

Handler carried out the idea in a similarly simple fashion by adding axles and working wheels, which was unheard of at the time. Harry Bradley, a designer for General Motors, was hired to design Mattel's die-cast cars. Appropriately named "Hot Wheels," these cars would sport bright paint jobs and red-lined tires. Released in 1968, the first 16 Hot Wheels "raced" out of toy stores, thereby headlining the departure of traditional die-cast cars. Right now, these cars are estimated to cost around $60.

While Hot Wheels made original car designs, it also produced models based on existing vehicles, creating a phenomenon with "California-styled" cars such as the beach buggy and Corvette.

Lisa McKendall, a Mattel spokesperson, says that the Corvette traditionally remains the most popular Hot Wheels car with both collectors and boys. Oddly enough, she also adds the '74 Road King truck as being among the popular Hot Wheels. "Sports cars always sold the best," says McKendall of the Corvette, Porsche, Lamborghini, and the like.

Hot Wheels' current hot picks are its 25th Anniversary cars being sold only through Toys 'R' Us. These cars comprise eight of the original 16 Hot Wheels cars produced in 1968. "These are very hot collectibles among adults," says McKendall. She also added that when these cars first hit the shelves on March 1 of this year, they sold out in an hour and a half with collectors lining up where the delivery truck pulled in.

Interestingly enough, Todd

The Beatnik Bandit from Mattel's Hot Wheels was one of the original 1968 Hot Wheels, and has been re-released for it's 25th anniversary.

Beatnik Bandit™ & © 1993 Mattel. Photo courtesy of Mattel.

PITT ™ & © 1993 DALE KEOWN. PHOTO COURTESY HEARTBREAKER HOBBIES.

McFarlane is getting in on the Hot Wheels action. A spokesperson for McFarlane says that Mattel will release a miniature die-cast version of the Spawnmobile #2, limited to 50,000 in production. This car will also be carrying an unprecedented 19 different coatings of paint. (Normal Hot Wheels usually have only five coatings of paint on them.) McFarlane is hoping to have some cars to give out at the San Diego Comic Con in August.

I had a lot of Matchbox and Hot Wheels cars as a kid. I suppose it just accentuated the whole "guy thing" with cars (although I must confess to not being as interested now as I was then). I filled up special carrying cases full of them and "drove" them through dirt, mud, and snow. One time, I even dropped one down the sewer drain. (Thankfully (?), I recovered it with a wire hanger.) At the time, it never occurred to me that these toys were collectible, so I really bashed the things apart and had fun. If collectibility halted fun, then the heck with collectibility!

While it is common for people to say, "My mother gave them away," my car-playing days ended a little differently. When I was about 11, I threw all of my cars on one of my friend's roofs from his back porch. Don't ask me why, but I thought it would be fun to have the cars roll off of the roof and plummet to the ground. Unfortunately, I hadn't considered the gutter barring their way down, and I lost most of them on his roof. (I bet it made his parents happy when they cleaned their gutters and found all these neat cars for their son!) Yeah, I know it was stupid, but I suppose I couldn't beat the deadly combo of being both 11 years old and bored.

Now, if you'll excuse me, I have an old friend to visit...

Pitt sculpture
done by Heartbreaker Hobbies and Games. Hopefully, more sculptures of Image characters will be on their way.

Toy News

Besides going the Hot Wheels route, McFarlane has announced plans to have toys made of his characters. Details are sketchy at best, but fans might be interested to know that it could be possible to have Spawn toys.

Rob Liefeld is also trying push his Youngblood characters into the action figure market. Prototypes of the figures have been seen, and while we can't confirm whether or not the actual toys are going to be made, we can tell you that the option to do so is being pursued by Liefeld.

Defiant is also rumored to be trying to get in the toy market with its Plasm characters. As it stands now, a deal is rumored to be in the works, but it is not known which toy company will produce the characters.

While not exactly toy news, it might be of some interest that Heartbreaker Hobbies and Games will be releasing pewter sculptures based on Image characters. The first to be released will be a 50mm tall Pitt, scheduled for a September release. As negotiations progress between Heartbreaker and Image, collectors might see sculptures depicting Cyberforce, WetWorks, Tribe, WildStar, and The Maxx. Heartbreaker says its goal is to produce sculptures of all major Image characters. Every sculpture will include a limited-edition trading card.

These sculptures will retail between $12 and $18. Pitt will go for $17.95.

Reader Mail

The overall response to Toy Biz's new X-Men/X-Force figures (introduced in *Wizard* #22) varies quite a bit. Many readers are pleased with the design of all the figures, as well as the choice of characters. I suspect that many of the older readers (I cannot always determine the age of letter writers) are confused with the choices of characters used. Responses ranged from, "All right! I can't wait to see Ahab!" to, "Who the heck is Ahab???" It was amusing, nonetheless.

Bane comes our way from Frank Palumbo of Dix Hills, N.Y. It was made from an unnamed Masters of the Universe figure.

Eric Zorrozua of Bremerton, Wash. made this Kingpin figure from a C.O.P.S. Big Boss figure.

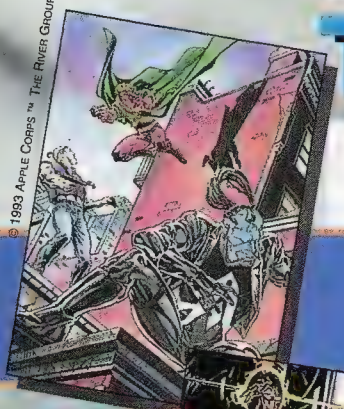
WINNER
FIGURE OF THE MONTH CONTEST

This figure will make Sam Kieth proud. The Maxx used to be a Thundercats Panthro figure, crafted by Philip Aja of San Juan Capistrano, Calif. Congratulations!

THE WIZARD OF CARDS

BY STEPHEN SHAMUS

TOPPS HOT WITH DEATHMATE, THE MAXX, AND REN & STIMPY



© 1993 Apple Corps ™ The River Group

There are some great new sets on the horizon, with the first few coming from Topps. Topps will be producing the *Deathmate Red* and *Deathmate Black* series, based on this summer's crossover between Valiant and Image. The set will be 90 cards, with each card being full-bleed, UV coated, and containing a Deathmate foil stamp. The artwork will be adapted from the comics, and will include artwork from such superstars as Rob Liefeld and Jim Lee. There will also be plenty of chase cards. The first level of chase cards are called Deathmatrix. These cards will appear one in every pack, and will have a prismatic laminate covering the card. Each card in the 90-card series will have a Deathmatrix version of it, so it's really a set within a set. The second level of chase cards are called Deathchrome. There are four chromium cards, with each one having a red laminate version and a black laminate version. Upper Deck will be producing the *Deathmate Blue* and *Deathmate Yellow* series, but the only thing the two sets will have in common is the card design. If the cards are penciled by an Image artist, then the art will appear in the Topps set. If they are penciled by a Valiant artist, then it will be in the Upper Deck set. Both sets are slated for September releases.

ARTIST'S CONCEPTION

THE HOTTEST COMIC CROSSOVER OF THE SUMMER NOW THE HOTTEST [illegible] CARD SET, COURTESY OF TOPPS AND UPPER DECK!

Topps has also acquired the rights to produce *The Maxx* trading cards based on the monthly title of Image artist Sam Kieth. It will be a 90-card series featuring adapted art from the comics, as well as 40 all new original pieces by Keith. There are four etched foil Dynamaxx cards randomly inserted. This set won't be out until October, but you won't be disappointed.

ARTIST'S CONCEPTION

CHUNG! CHUNG! CHUNG! CHUNG! YOUR HEAD HURT YET? CHECK OUT THE MAXX TRADING CARDS, AVAILABLE IN OCTOBER.

The Maxx ™ & © 1993 Sam Kieth

Also in October from Topps is a Ren & Stimpy all-prism set. Topps produced a Nicktoons set a while back, but this is the first stand-alone Ren & Stimpy series. This set will have numerous prismatic patterns of the world's favorite cat and dog team. The chase cards in this series have a bit of a twist to them. They are called Cheesy chase cards, and will be the old cardboard cheap stock cards. Topps just reversed the whole chase card theme.

In November from Topps will be the *Batman: The Animated Series 2* set. This set will have scenes from *Batman: The Animated Movie*, which will be out around the same time.

There's also some early talk floating around about the possibility of a *Star Wars Galaxy* second series. Based on the success of the first one, this is not surprising. There's also word of a possible complete set edition that Topps might produce on the first Star Wars Galaxy series.

In September, *Marvel Masterpieces Series II* will be on its way from Skybox. The set will be 90 cards, with eight spectra etch *X-Men 2099* cards randomly inserted. The spectra cards will feature Meanstreak, Cerebra, Krystalin, Metalhead, Serpentina, Bloodhawk, Skullfire, and Xi'An (team leader). The cards will again be of the highest quality, and feature paintings by great artists such as Joe Jusko, George Pérez, Dave Dorman, Kent Williams, Joe Chiodo, and more. *Masterpieces II* will also contain 45 characters that were not in the first series. Only 17,500 numbered and sealed cases will be produced. With the popularity of the *Masterpieces Series I*, this set should carry on the tradition.

Classic will be producing its second non-sports series. The series, entitled *Rise of Magic*, will feature artwork from the next Continuity crossover series that will be going on through November and December. The set will be 110 cards, along with inserts like the acetate cards included in the *Deathwatch 2000* card series. This time, the acetate cards will pit the forces of evil (science) vs. the forces of evil (magic), and the characters on one side will be facing left while the others will be facing right. In the middle of all this will be a special double hologram. Neal Adams will autograph a limited number of cards which will be randomly inserted into the foil packs. Classic will again have sports stars drawn by Adams. Chris Webber, a future NBA star, will be one of the cards drawn by Adams. This will be one of his very first cards, and they should create quite a stir.

Dynamic, a new company in the comic card business, will be releasing *The Creators Universe* trading card series. This set will be a premium card issue, featuring all original, never-before-published characters by the industry's hottest artists. Among the artists already signed are Liefeld, Jusko, Neal Adams, Bart Sears, Jae Lee, Joe Quesada, Dan Jurgens, Dan Fraga, Marat Michaels, Jordan Raskin, Brandon Peterson, Art Thibert, Dan Panosian, Mark Pacella, Joe Madureira, Jimmy Palmiotti, Huang Nguyen, Kevin Nowlan, Joe Kubert, Andy Kubert, Adam Kubert, and many more. Frank Miller, Barry Windsor-Smith, and John Byrne are also tentatively scheduled to do cards. The set will be 100 cards, plus chase cards featuring a brand new design process. Each card will have foil printing on front and back, and will be printed from the highest printing technology available. The set will also have the first ever Kubert family fusion piece. The entire set will be first appearances for the characters and should be very exciting.

A second set based on Jim Shooter's *Defiant Universe*, entitled *Dark Dominion*, is on the way from The River Group. The set will consist of 150 cards that fit into the binder pages to form a comic book just like the *Plasm* cards. There will be three levels of chase cards similar to the *Plasm* ones, and Shooter will again autograph several thousand cards.

Majestic, a new company, is coming out with a *Comics' Future Stars* set. This set will feature artists and characters from their new line of comics. There will be spectra inserts randomly inserted, along with some cards signed by Dan Lawlis.

In SkyCap news, there's a few more cap sets on the way. The *Batman Knightfall SkyCaps* will be out later this month. This 54-cap set will have artwork from the comic series. There will be four randomly-inserted Spectra SkyCaps, featuring original artwork, and one randomly -inserted enhanced slammer. There will be only 52,000 boxes produced.

The *Simon Bisley Maximum Force* mini-cap set will also be out later this month. This will be a 20-cap set sold only in factory set form, featuring all-new original line art by Bisley himself. Each cap will be printed on silver board in black and white, while the character names will be printed in red foil.

In September, *Jim Lee SkyCaps* will be hitting the shelves. This set contains 72 caps, featuring artwork from *WildC.A.T.s, Deathblow, StormWatch,* and *Cybernary*. Lee will be showing four new characters for the very first time in this set. This series will have five randomly-inserted caps, featuring all-new original artwork by Lee, and will also have special enhancements. Additionally, a double-thick slammer will be randomly placed in the packs.

REN & STIMPY © & ™ 1993 NICKELODEON

CELEBRATE YAK SHAVING DAY WITH REN, STIMPY, AND THOSE BUSY FELLAS OVER AT TOPPS.

SHE-HULK © & ™ 1993 MARVEL ENTERTAINMENT GROUP

DARING NEW LINES SERIES II? NO, NO, NO. IT'S MARVEL MASTERPIECES SERIES II, COMING THIS SEPTEMBER.

HEY KIDS, HOW MANY VELOCIRAPTORS DOES IT TAKE TO EAT A BATMAN? [illegible] US TOO. CHECK OUT THEIR PUG SETS ANYWAY.

BATMAN™ & © 1993 DC COMICS

JURASSIC PARK™ & © 1993 UNIVERSAL STUDIOS

ATTENTION DEALERS

Any information regarding the comic card price guide should be sent to Wizard, C/O Wizard of Cards, 100 Red Schoolhouse Rd., Bldg. B-1, Chestnut Ridge, N.Y. 10977

good & cheap

Good-readin' books you can still pick up cheap!

SPIDER-MAN™ & © MARVEL COMICS

Amazing Spider-Man #231-#232

Writer: ***Roger Stern***

Artist: ***John Romita, Jr. and Jim Mooney***

Current Total Value: ***$10***

For our money, these two issues had the archetypal Spider-Man story that combines action and humor, along with the trials and tribulations of Peter Parker. This two-issue story starts off with the Cobra, who believes an informant is selling him out to reporter Ned Leeds, and tries to kill both of them. Spidey saves the day just in time for the nefarious Mr. Hyde to show up looking for Cobra's head. Believed dead, Hyde blamed his ex-partner, Cobra, for leaving him to rot in prison.

Spidey, who held on tight to Cobra, fled from Mr. Hyde, who was hot in pursuit. In the end, Spidey, far outmatched by the brutish Mr. Hyde, still stands his ground and comes out on top.

Also, see Peter Parker in his graduate school days at ESU as his and lab partner Roger Hochberg's big experiment is a success. Find out what Ned Leeds was like in his pre-Hobgoblin days, and learn more about Debra Whitman, the girl who suspected Peter and Spidey were the same guy.

The story by Roger Stern is one of his finest, and John Romita, Jr.'s pencils flow at breakneck pace. These comics show Spidey at his best. ☆

Call For Submissions

Wizard The Guide To Comics welcomes manuscripts pertaining to subjects that will appeal to the interests and needs of comic book readers, fans, collectors, writers, artists and publishers.

Authors should submit one original and two copies of each manuscript. Articles previously published in other magazines and edited or rewritten manuscripts of previously published articles by the author are not acceptable.

Each manuscript should be typed, double-spaced, run in length between 1300 and 1500 words and be accompanied by a three- qto four-line biography about the author. Submissions for review as guest writers for any monthly department or column are also encouraged.

If artwork can be provided by the author to enhance the article, indicate this, but do not send any with the original submission. *Wizard* is looking for concise, tightly-written manuscripts that cover a subject area as thoroughly as possible in 1300 to 1500 words. All manuscripts are subject to editorial review and revision to conform to the editorial criteria of *Wizard*. All material in *Wizard The Guide To Comics* is protected by copyright and may not be published elsewhere without written permission from *Wizard*.

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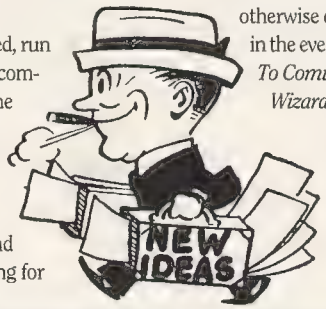


Manuscripts and requests for additional information should be addressed to:

Submissions Review
Wizard The Guide To Comics
100 B-1 Red Schoolhouse Road
Chestnut Ridge, NY 10977

© 1972 DC Comics

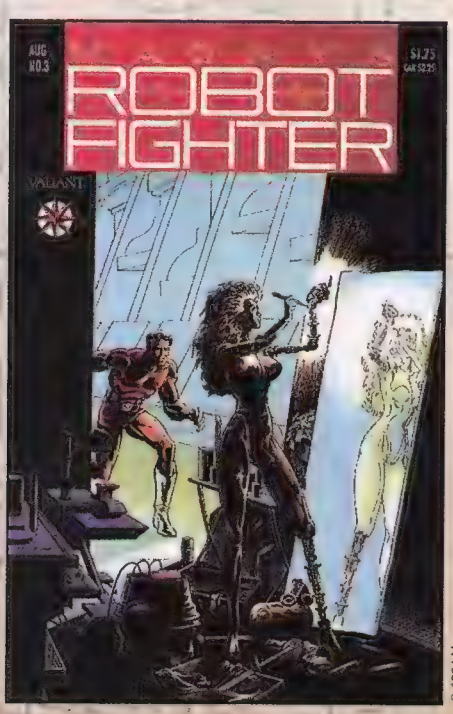
Weird Mystery Tales #1

Artist: ***Uncredited (Jack Kirby)***
Writer: ***Uncredited (Unknown)***
Publisher: ***DC Comics***
Release date: ***July/Aug. 1972***

On the imaginary list of titles that we thought would never grace the Comic Watch, *Weird Mystery Tales* bottomed out the list, with *Devil Dinosaur* and *Ack the Barbarian* being close seconds. Anyway, what makes us sit up and go "Hmm..." about this comic is that it houses the first appearance of Destiny, one of those cheery Endless fellows that Neil Gaiman has made so popular.

In this setting, Destiny introduces several stories (similar to the Cryptkeeper from *Tales from the Crypt*, minus the crappy jokes), but doesn't do much more than just stand there. Though not one the most impressive first appearances, *Weird Mystery Tales* #1 is the earliest appearance of any of the Endless in existence, and is definitely worth a once-over. Given the scarcity of this book and the difficulty of finding one in decent shape, expect its popularity to soar once word really gets out. For another early Destiny appearance, check out *Superman* #352, where the Big "D" meets the Big "S".

COMIC watch



© 1991 Valiant

Magnus Robot Fighter #3

Artist: ***Art Nichols***
Writer: ***Jim Shooter***
Publisher: ***Valiant***
Release Date: ***Aug. 1991***

We're pretty sure that one way or another, everything that Valiant has ever printed (except the Nintendo and WWF books) will make it into the Watch, particularly with the way it goes back and takes the "nobody" supporting cast members and turns them into hot stuff after years of obscurity.

This issue is no exception. During the course of the story, a freewill (a robot with a human-like thinking brain) named W-23 gets a makeover and becomes Leeja, the hottest female 'bot to come off the printed page since Marvel axed Jocasta. Aside from being the shapeliest hunk of metal in comics, she (it?) has also gone on to become one of the founding members of The Future Force, led by the current Rai, who's nowhere near as cool as the guy before him. In case that's not enough to whet your appetite, her/it becoming part of the Future Force makes her/it one of the first Valiant-created superheroes. ☆

PICKS FROM THE WIZARD'S HAT

HERE'S A LISTING OF THE HOTTEST BOOKS SHIPPING IN AUGUST!

The Second Life of Doctor Mirage #1

Artist: Bernard Chang
Writer: Bob Layton
Release Date: August
Cover Price: $2.50

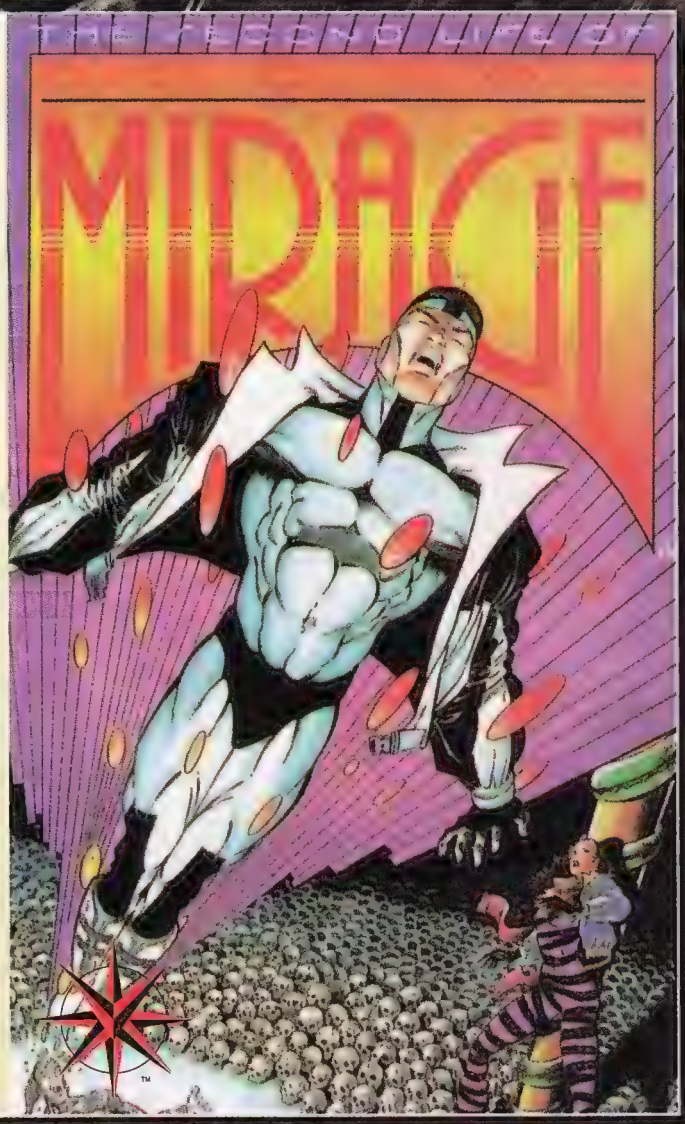
Rather than give you our usual snappy banter about Valiant's newest title, we cornered Bob Layton to get his take on Master Darque's newest nemesis.

WIZARD: We know Dr. Mirage is a parapsychologist. How does he get involved with Master Darque?

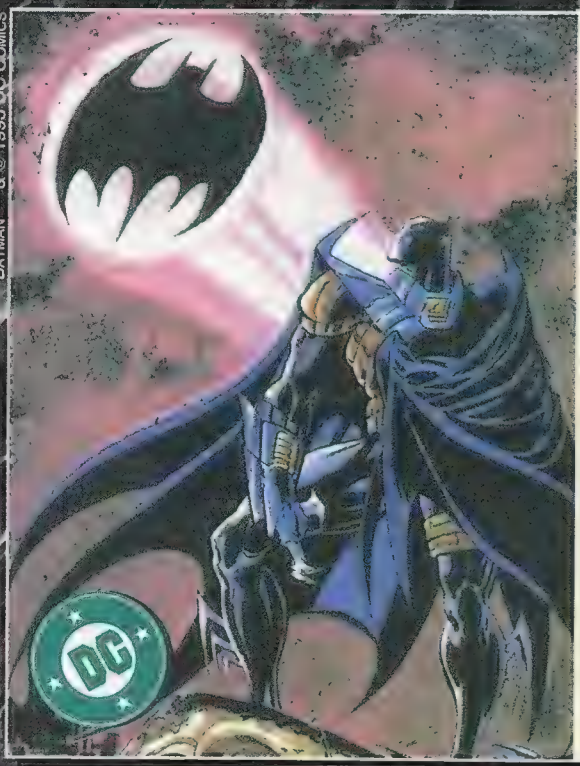
LAYTON: Dr. Mirage is fascinated with the paranormal, and up until recently, his research hasn't been able to substantiate anything major, other than the usual phenomenons we see on the Discover Channel. He comes across two of Master Darque's minions from *Eternal Warrior* #9, Hook and Welt. At the end of that story, Gilad left them dead on the sidewalk. Dr. Mirage and Carmen (Ruiz, Mirage's wife and partner) are asked to look at the corpses. While they are dead, their tissues are still animate because they've been imbued with the Darque Power. What ends up is a confrontation with Master Darque at the end of the first issue, ending in Dr. Mirage's demise. On a scientific level, if death is a relative state to Dr. Mirage, he becomes converted into an embodiment of the Darque Power. His form is kept corporeal by the belief his wife has in him.

WIZARD: Any cover enhancement for this issue?

LAYTON: No. I really just wanted to get this one out in the marketplace. I like things a little bit on the light side, and from time to time *Dr. Mirage* will take on a humorous aspect. This book will focus mainly on the relationship between Mirage and Carmen. I like to do anything I can to bring new readers into the Valiant Universe, and I hope this book appeals to people who follow our regular titles, and to those who don't as well, especially female readers.



Batman #500



BATMAN ™ & © 1993 DC COMICS

Artists: Jim Aparo & Mike Manley
Writer: Doug Moench
Release Date: August
Cover Price: $3.95

First DC killed Superman (and subsequently brought him back in four different forms), then it put Bruce Wayne on the disabled list. Now, in this issue, the job of Gotham City's avenging son goes to someone new! (Hey, DC, what's next, a sex change for Wonder Woman? Just curious.) The man chosen to take Batman's place is Jean Paul Valley (sounds like a wine-making place in the French Alps), also known as Azrael. The new Batman picks up the trail of drug-induced bad guy Bane, leading to their final confrontation. The new Batman will also be sporting a new high-tech set of duds, courtesy of Joe Quesada. Fans of Bruce Wayne will be relieved to know that he won't disappear entirely. While physically disabled thanks to Bane, Bruce still possesses the world's greatest detective mind (Remember? That's why Batman's first appearance was in *DETECTIVE Comics*), and uses it to try to track down Robin's father, who has been kidnapped. These two storylines will be part of a DC double story dubbed "Knightquest." The monumental milestone book that begins it all, *Batman* #500, will be enhanced with a Quesada foil cover and a die-cut overcover, for you wacky gimmick lovers out there.

Plasm #1

Artists: David Lapham & Mike Witherby
Writer: Jim Shooter
Release Date: August
Cover Price: $2.95

Just what is *Plasm*, you ask? Plasm is a place where the ecosystem is maxed out and higher importance is placed on the welfare of the ecosystem, while very little credence is given in respect to human life. In the Org of Plasm (as the ecosystem is known) the people exist merely as cells in the system, to the extent that if you take a life it's only a misdemeanor, but not recycling the body's remains is a capital offense. One of the individuals who doesn't believe in this dichotomy (look it up, gang) is Lorca, a high-ranking military official whose secret agenda is the attempted coup and eventual overthrow of what he believes is an evil and corrupt regime. Lorca discovers Earth, and draws 10,000 random Earthlings to the Org of Plasm to try to genetically engineer them into a superhuman army he can use to spearhead his rebellion. Unfortunately for him, all but five of these people are killed rather than transformed. Lorca thinks that five soldiers is too few, and orders them killed as well. Here starts the story of the five people, their escape, and the conflict between themselves and the empire of Plasm. The legendary Jim Shooter makes his much-anticipated return to comics, giving us the first book under his new Defiant imprint. Don't miss this one!

PLASM ™ & © 1993 DEFIANT

Deathmate Epilogue

DEATHMATE™ & © 1993 IMAGE, VALIANT

Artists: Various
Writers: Various
Release Date: August
Cover Price: $2.95

This summer's (and comic history's, for that matter) biggest crossover concludes in August in the pages of Valiant and Image's *Deathmate Epilogue*. In the alternate timeline created by the meeting of Solar and Void, the universe, and some of our favorite characters, are not what they should be. Jacob Marlowe (Emp to you and me) has figured this out, and decides to do something about it. Alliances are forged between Valiant and Image characters, and some unthinkable combinations have occurred. When it appears that the universe's existence is threatened, the most unlikely combination of all gathers together to try to prevent the end of everything. Solar, Dr. Eclipse, Supreme, Lord Fate, and Master Darque band together to prevent the unholy mating of Dark Solar and Void from occurring. But there's more than meets the eye going on here. Master Darque is along for the ride, but is actually trying to thwart the mission, believing that he can imbue the energy created by the end of the universe, henceforth becoming the Supreme Being. Will the nefarious tattooed bald dude succeed? Fans will have to hold their collective breaths and wait until August for the climax to this gigantic, revenue-generating epic!

X-Men #25

Artist: Andy Kubert
Writer: Fabian Nicieza
Release Date: August 17
Cover Price: $3.50

The 30th anniversary celebration of Marvel's mighty mutants continues inside the wraparound hologrammed cover of X-Men #25. As all of you know by now, the X-Men's most dangerous and perennial foe, Magneto, has returned, interrupting the funeral of Colossus' sister, Illyana. We also know by now that the Master of Magnetism isn't in a great frame of mind these days. Simply put—he's pissed! And with his not-so-new attitude on display, you know it's only a matter of time before he runs into that little Canadian fireplug, Wolverine. It seems in this instance that our boy Logan has bitten off a little more than he can chew, and Magneto may have a little something extra up his sleeve. What could that possibly mean? Think about it for a second. Magneto has control over all metals, and what is Wolvie's skeleton made of? Adamantium, which is, of course, a metal. What happens between these two mutants will leave Wolverine fans out there pretty distraught, as Magneto's going to leave your favorite cigar-chomping mutie in some seriously sad shape. Needless to say, in the aftermath of this titanic tale, some dire circumstances lie ahead for America's favorite comic-book characters. (It's true. They are. They said so on *Entertainment Tonight*!)

GAMBIT™ & © 1993 MARVEL

MORE PICKS

1963 #5—Horus, Lord of Light
IMAGE Magic and mythology hits the Image Universe as Horus battles the sinister Set and Anubis. Sounds like a blast. By Alan Moore and Rick Veitch. **$1.95**

Action Comics #692
DC COMICS With the real Superman back, what will happen with the other Supermen? **$1.50**

Adventures of Superman #505
DC COMICS If you were Superman, how would you explain all that's happened? Since you're not, read this issue, featuring a special holographic foil cover, and find out like the rest of us. Plus, Mongul's still at large! (There's also a newsstand edition, with a different, non-enhanced cover, for those against splurging for this edition.) **$2.50**

Archer & Armstrong #16
VALIANT The dopey duo gambles with their lives in Las Vegas as they confront two rival factions of the Sect! **$2.50**

Batman: Shadow of the Bat #19
DC COMICS KNIGHTQUEST: The Crusade Part 2. Alert the media, the NEW Batman is dishing out his own brand of justice! **$1.75**

Bloodshot #10
VALIANT Bloodshot searches for Tunnel Rat (ain't he a G.I. Joe?), who is responsible for a string of murders. **$2.25**

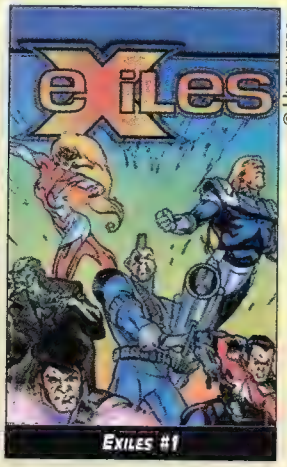
Bloodstrike #5
IMAGE Deadlock returns to base in his evil persona, and tries to beat the dickens out of Cabbot! Plus, the team investigates into Supreme's enigmatic return to Earth. **$1.95**

Brigade #4
IMAGE With the Blood Brothers saga behind him, Kayo takes off for Japan to fulfill a debt to the Yakuza. Meanwhile, the mysterious Roman arrives on the scene with some secrets about Coldsnap and Seahawk! **$1.95**

Daredevil: Man Without Fear #1
MARVEL Hold on to your horses as Frank Miller returns to the hero he made great! Find out the real origin of Daredevil, and find out how Stick and Elektra fit into it. Art by John Romita, Jr. and Al Williamson. **$2.95**

© Marvel

Daredevil: Man Without Fear #1



Exiles #1

© Ultraverse

© Image

Gen-X

Horus, Lord of Light #5

© Image

Darker Image #4
IMAGE The anthology series comes to a close as the Maxx returns to the real world, Bloodwulf is held captive on a planet of pregnant men, and Deathblow infiltrates Dante Penetentiary. **$2.50**

Deathblow #4
IMAGE Cray and the SOG team take out Kussein and his flunkies, but at what price victory? Plus, in the Cybernary, Minotaur and his men crash into Doc Cosmos' secret lab. **$1.95**

Detective Comics #667
DC COMICS KNIGHTQUEST: The Crusade Part 1. The Trigger Twins come to Gotham looking for some good people to kill. Meanwhile, Robin finds out he's been locked out of the Batcave...by Batman! **$1.25**

Doom's IV #3
IMAGE After Grimm's disappearance, the remaining members are forced to take on Doom Corp. on their own as Burke unleashes his largest assault ever. **$1.95**

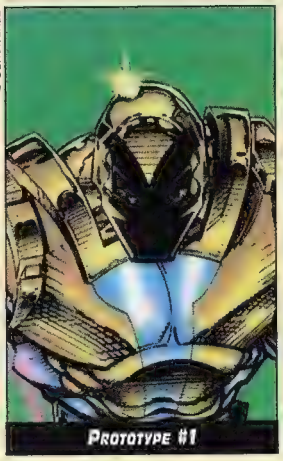
Eternal Warrior #16
VALIANT EMPIRICAL DYNASTY: Prologue. Gilad must rescue Bloodshot from Iwatsu's son before the secret of Bloodshot's blood is his. Continued in *Secret Weapons* #3. **$2.25**

Exiles #1
ULTRAVERSE The Theta Virus has struck the Earth, granting humans superpowers. However, if infected and not treated, the subjects could die. And the search for the infected goes on! **$1.95**

Extreme #1
IMAGE A new quarterly anthology book that comes your way from Rob Liefeld's Extreme Studios. Debuting are characters like Sword N' Stone, Knightfall, Code 9, Law & Order, Black Flag, and more! **$2.95**

Freex #2
ULTRAVERSE Valerie leaves the team when she meets up with Rush, who wants her to use her powers for evil purposes. Meanwhile, the Freex get to know Plug a little better. **$1.95**

MORE PICKS


© ULTRAVERSE
PROTOTYPE #1

©IMAGE
SHAMAN'S TEARS #4

GEN-X #1
IMAGE Four teens blessed with powers find themselves hunted by a mysterious government agency. On the run, they must find out their secret past to secure their future. **$2.50**

GREEN LANTERN #46
DC COMICS REIGN OF THE SUPERMEN Part 19 (of 20). In the wake of Coast City's destruction, the Supermen fight amongst themselves as GL is powerless against the yellow-skinned Mongul. **$1.25**

HARBINGER #23
VALIANT TWILIGHT OF THE EIGHTH DAY Part 1. Sting learns his friends are being mentally controlled, and what he does about it could break up the team! **$2.50**

HARDCASE #3
ULTRAVERSE Is Choice lying to the police, and why are three Ultras after her? Hardcase must ponder all of these questions as he fights for Choice's freedom. **$1.95**

H.A.R.D. CORPS #12
VALIANT It's H.A.R.D. Corps against H.A.R.D. Corps...or is it? The Otherman continues his plot to destroy the team from within. **$2.25**

INFINITY CRUSADE #5
MARVEL The Hulk is used as a living meteor, hurtling towards the Goddess' planet. On the planet itself, the unconverted battle the converted, racing toward a conclusion in this penultimate issue. **$2.50**

MAGNUS: ROBOT FIGHTER #30
VALIANT The Malevs move south as Magnus races to protect South Am, hoping for the rest of the Future Force to arrive. Will they be enough? Does anybody care anymore? **$2.25**

MANTRA #2
ULTRAVERSE Just as he/she's getting used to his/her's new body, Lukasz has to confront Warstrike, his/her's killer in his/her's previous life! What?/Huh? **$1.95**

THE MAXX #6
IMAGE The Maxx continues to examine what is real, and what is Dreamtime. Very cool series. **$1.95**

METAL MEN #1
DC COMICS A strange meteor falls to Earth, and Doc Magnus reluctantly sends out his Metal Men to retrieve it. However, the Metal Men aren't the only ones after it! **$2.50**

PRIME #3
ULTRAVERSE Find out about Prime's secret origin. Guest starring Prototype. **$1.95**

PROTOTYPE #1
ULTRAVERSE Prototype, hired defender of UltraTech, battles Glare, as the man who was originally Prototype returns to find out why he was "retired." **$1.95**

SABRETOOTH #3
MARVEL Sabretooth finds out that he's a father. But is he the papa of a hairy mutant with adamantium claws? **$2.95**

SAVAGE DRAGON #3
IMAGE The Dragon returns to Chicago just in time to face the Fiend! Plus, Dart and Star try and stop a jailbreak. (The key word is "try", folks.) **$1.95**

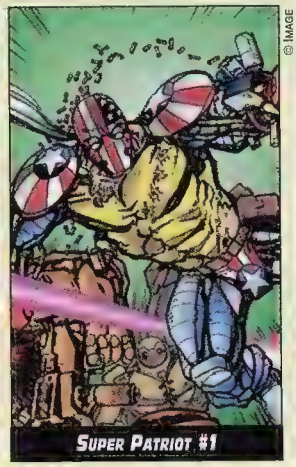
SECRET WEAPONS #3
VALIANT EMPIRICAL DYNASTY Part 1 (of 2). Archer & Armstrong, Eternal Warrior, Geoff, Livewire, and Stronghold face off against the Iwatsu Corporation and its army of Bloodshots! **$2.25**

SHADOWMAN #19
VALIANT Aerosmith's Steven Tyler teams up with Shadowman against Master Darque. (What?) **$2.50**

SHADOWHAWK II #3
IMAGE The mask comes OFF, at last!!! Also, meet...Slaughter. He ain't nice. Don't miss the pull-up cover! **$2.95**

SHAMAN'S TEARS #4
IMAGE The incredible origin of Stalking Wolf comes to its conclusion. See how the battle between Joshua Brand and Bar Sinister ends. Another very cool series. **$1.95**

© IMAGE
STRYKE FORCE #1


© IMAGE
SUPER PATRIOT #1

MORE PICKS

Solar, Man of the Atom #27
VALIANT Solar hopes to learn from Australian Aborignal people how to make his psyche whole again. **$2.25**

The Spectre #11
DC COMICS It's The Spectre vs. Asmodius, as Amy is left defenseless against Reaver! Cover by acclaimed fantasy painter Greg Hildebrandt. **$1.75**

Stryke Force #1
IMAGE Ever wonder what Morgan Stryker, the three-armed guy from Cyberforce, does on his days off? Well, us neither. Sigh. He kicks butt with three other superpowered guys, taking missions that no one else dares. **$2.50**

Star Trek: Deep Space Nine #1
MALIBU The popular T.V. show comes to the comics, as Nog and Jake unleash a deadly virus on board the station. **$1.95**

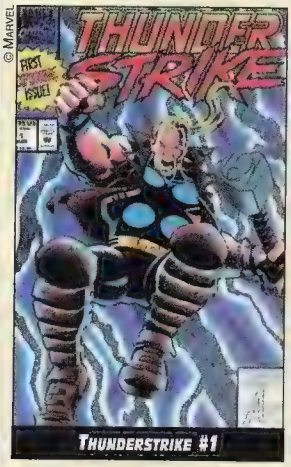
The Strangers #3
ULTRAVERSE The Strangers come to a crossroads that could change the team forever. Meanwhile, J.D. Hunt sics his ultrahuman enforcers, TNTNT, on them. **$1.95**

Superman #82
DC COMICS At long last, the REIGN OF THE SUPERMEN concludes when the TRUE Man of Steel comes forward! (Wait'll you see who it is!) This issue sports a chromium cover and has no ads. (The less expensive newsstand edition is 40 pages, with ads and a non-enhanced cover.) **$3.50**

Superman: The Man of Steel #26
DC COMICS REIGN OF THE SUPERMEN Part 18 (of 20). The raid on Mongul's city continues! **$1.25**

Superpatriot #1
IMAGE Ripped from the pages of *Savage Dragon*, Superpatriot has his own series! Someone is trying to erase Superpatriot's mind, and he might succeed. Plus, the menace of The Covenant of the Sword enters the fray. **$1.95**

Supreme #5
IMAGE In a battle to end all battles, Supreme is brought to his knees by Khrome. Is the mighty Supreme doomed?!? (C'mon—take a big guess.) **$1.95**

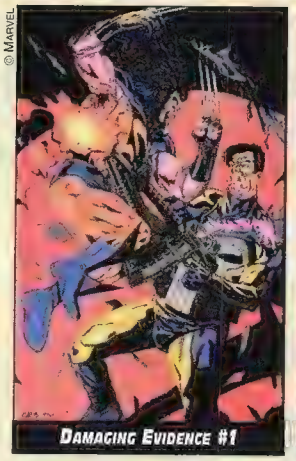


© Marvel

Thunderstrike #1

© Image

WildC.A.T.s Yearbook #1


© Marvel

Damaging Evidence #1

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X-Men 2099 #1

Thunderstrike #1
MARVEL Eric Masterson comes into his own as he must cope with new powers, a new hammer, and a villain by the name of Carjack. **$2.95**

Turok: Dinosaur Hunter #5
VALIANT With the unexpected reunion with Andar, Turok must reevaluate his life. **$2.50**

Uncanny X-Men #305
MARVEL Professor X mobilizes his Worldwide Mutant Underground as the X-Men deal with the defection of one of their oldest members. **$1.25**

Valeria, the She-Bat #4
CONTINUITY The conclusion of the Valeria/ Spawn crossover! By Neal Adams and Todd McFarlane. **$2.50**

WildC.A.T.s Trilogy #3
IMAGE The titanic conclusion! Zealot and Artemis tussle, and Grifter takes on Hightower. Is the rest of the team too late to save them? **$1.95**

WildC.A.T.s Yearbook #1
IMAGE Void senses the birth of a Gifted One, but so does the Daemonite, who enlists Providence and Baroness Destine to find it! **$3.50**

Wolverine/Punisher: Damaging Evidence #1
MARVEL The Punisher finally loses it and begins to endanger innocents. It's up to Wolverine to stop him. Plus, the return of Sniper and Damage. **$2.00**

X-Men 2099 #1
MARVEL Because you demanded it, the X-Men are in your favorite future world. How many futures does this make? Art by Ron Lim and Adam Kubert. **$1.75**

X-O Manowar #22
VALIANT Randy is having problems controlling the armor, while Aric fights for his life in South America without the X-O armor! **$2.25**

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THIS MONTH'S NUMBER ONES!

Comic book collectors place a great deal of importance on the #1 issues. Since it's tricky to determine whether a book will succeed, you have to choose your comics very carefully and wisely. Number one issues have been known to appreciate considerably when a series becomes very popular. Here we have compiled for you all the #1 issues shipping for August. Happy hunting!

Stupid Heroes #1
from Mirage

Chromium Man #1
from Triumphant

Donna Matrix #1
from Digital Comics

Hellblazer Special #1
from DC Comics

Bioneers #1		Force #1		Kill Me Slowly #1		Strange Combat Tales #1	
Mirage	$2.75	LPH	$1.50	Fantaco	$7.95	Marvel	$2.50
Brain Capers #1		Galaxinovels: Agent Three Zero #1		Metal Men #1		Stryke Force #1	
Fantagraphics	$3.95	Galaxinovels	3.95	DC Comics	$2.50	Image	$2.50
Brother Mech #1		Gen-X #1		Necroscope Book II #1		Stupid Heroes #1	
Mantis Studios	$1.95	Image	$2.95	Malibu	$2.95	Mirage	$2.75
Chromium Man #1		Gene Dogs #1		Plasm #1		Superpatriot #1	
Triumphant	$2.50	Marvel	$2.75	Defiant	$2.95	Image	$1.95
Daredevil: Man Without Fear #1		Genetix #1		Prototype #1		Teenagents #1	
Marvel	$2.95	Marvel	$2.95	Ultraverse	$1.95	Topps	$2.95
Dark Guard #1		Grendel Tales #1		Psychonauts #1		Thunderstrike #1	
Marvel	$2.95	Dark Horse	$2.95	Marvel	$4.95	Marvel	$2.95
Dead Meat #1		Gun Runner #1		Realm of the Dead #1		Vortex #1	
Fleetway/Quality	$2.95	Marvel	$2.75	Caliber	$2.95	Hall of Heroes	$2.50
Donna Matrix #1		Hall of Heroes #1		Saint Sinner #1		WildC.A.T.s Yearbook #1	
Digital Comics	$2.95	Hall of Heroes	$2.50	Marvel	$2.50	Image	$3.50
Exiles #1		Hellblazer Special #1		Second Life of Dr. Mirage #1		Wolverine/Punisher: Damaging Evidence #1	
Ultraverse	$1.95	DC Comics	$3.95	Valiant	$2.50	Marvel	$2.00
Extreme #1		Indiana Jones: Thunder In the Orient		Star Trek: Deep Space Nine #1		X-Men 2099 #1	
Image	$2.95	Dark Horse	$2.50	Malibu	$1.95	Marvel	$1.75
Flesh Crawlers #1		Judgment Day #1		Steel Harbor—Week One: Barb Wire		Xenotech #1	
Kitchen Sink	$2.50	Lightning Comics	$3.50	Dark Horse	$1.00	Mirage	$2.75

Stupid Heroes © & ™ 1993, Mirage, Chromium Man © & ™ 1993, Triumphant, Donna Matrix © & ™ 1993, Digital Comics, Hellblazer © & ™ 1993, DC Comics

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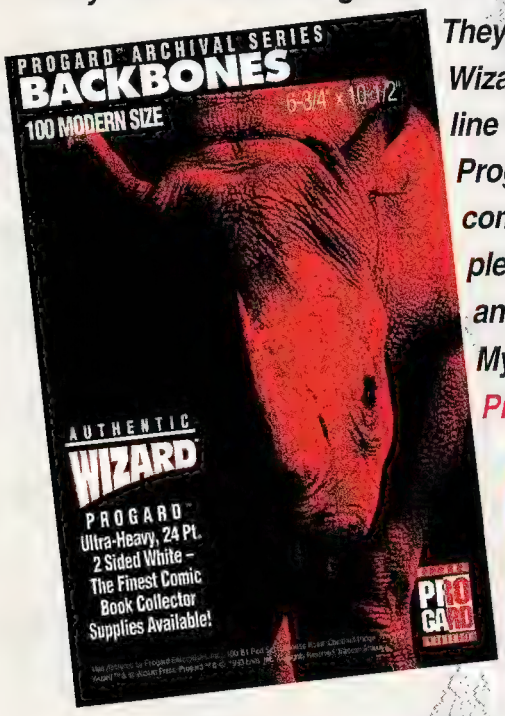

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TOP 100 JULY - 1993

Here's the list for JULY... the countdown of the highest ordered titles as reported by Diamond Comic Distributors, Inc.

1 Spawn #15
2 Uncanny X-Men #304
3 Deathmate Red
4 Deathmate Black
5 Deathmate Yellow
6 Deathmate Blue
7 X-Men #24
8 Brigade #0
9 WildC.A.T.s Trilogy #2
10 Savage Dragon #2
11 Detective Comics #666
12 Batman #499
13 Superman: The Man of Steel #25
14 X-Force #26
15 StormWatch #4
16 Aliens/Predator: Deadliest of Species #1
17 Superman #81
18 Valeria, the She-Bat #3
19 Adventures of Superman #504
20 Union #2
21 The Maxx #5
22 Bloodstrike #4
23 Action Comics #691
24 Doom's IV #2
25 Cable #5
26 Wolverine #73
27 X-Factor #94
28 Sabretooth #2
29 X-Men Unlimited #2
30 Venom: Funeral Pyre #2
31 Secret Weapons #2
32 Supreme #4
33 Shaman's Tears #3
34 Tribe #5
35 Turok: Dinosaur Hunter #4
36 Amazing Spider-Man #381
37 X-O Manowar #21
38 Spider-Man 2099 #11
39 Deadpool #2
40 Spider-Man #38
41 Bloodshot #9
42 Batman: Legends of the Dark Knight #50
43 Batman: Shadow of the Bat #16
44 Golden City—Week One: Rebel
45 Golden City—Week Two: Mecha
46 Golden City—Week Three: Titan
47 Golden City—Week Four: Catalyst
48 Batman: Shadow of the Bat #17
49 Avengers #366
50 Magnus: Robot Fighter #29
51 Infinity Crusade #4
52 Solar, Man of the Atom #26
53 Ren & Stimpy #10
54 Catwoman #2
55 Eternal Warrior #15
56 H.A.R.D. Corps #11
57 Harbinger #22
58 Rai & the Future Force #14
59 Action Comics Annual #5
60 Shadowman #18
61 Trencher #3
62 Lethal Foes of Spider-Man #1
63 Ghost Rider #41
64 Archer & Armstrong #15
65 Hawkman #1
66 Web of Spider-Man #104
67 Ultra Monthly Magazine #2
68 Valiant Readers Guide
69 Detective Comics Annual #6
70 Spectacular Spider-Man #204
71 1963 #4
72 Punisher 2099 #8
73 Doom 2099 #9
74 Thor Corps #1
75 Avengers: The Terminatrix Obj. #1
76 Flash #80
77 Spectacular Spider-Man Annual #13
78 Incredible Hulk #409
79 Ghost Rider Annual #13
80 Silver Surfer #84
81 Batman: Legends of the Dark Knight #51
82 Sandman #53
83 Black Orchid #1
84 Mantra #1
85 X-Men Adventures #11
86 Freex #1
87 Razorline: The First Cut
88 Quasar #50
89 Thunderstrike #4
90 Ghost Rider/Blaze: Spirits of Vengeance #13
91 Lobo Convention Special #1
92 Hyperkind #1
93 Bloodseed #1
94 Extremist #1
95 Fantastic Four #380
96 Excalibur Annual #1
97 Death ^{3} #1
98 Warlock Chronicles #3
99 Justice League America Annual #7
100 Excalibur #69

Who's in the TOP 100?

	# books in top 10	# books in top 50	# books in top 100
Marvel	2 (-0)	14 (-1)	40 (+1)
DC Comics	- (-0)	9 (-0)	20 (-0)
Image	6 (-0)	14 (-2)	16 (-2)
Valiant	2 (-0)	7 (+2)	15 (+2)
Dark Horse	- (-0)	5 (+1)	5 (-0)
Malibu	- (-0)	- (-1)	3 (-1)
Continuity	- (-0)	1 (+1)	1 (+1)

(+, or - indicates change from last month's listings)

TOP 10 JULY 1992

1 WildC.A.T.s #1
2 Spider-Man #26
3 Brigade #1
4 X-Men #12
3 Spawn #3
6 Morbius #1
7 Uncanny X-Men #292
8 X-Force #14
9 Infinity War #4
10 Spirits of Vengeance #1

TOP 10 AUGUST- 1993

We keep a very close watch on all the hottest books changing hands throughout the country. Here are the 10 best-selling comics:

1

© DC Comics

Batman #497
Artist
Jim Aparo
Writer
Doug Moench

Drug-addicted bad guy Bane had been hunting and wearing down Batman for quite some time, and this was the issue where he finally caught up with our hero. We thought it was pretty lame that Batman gave Bane a fight comparable to say, Aunt May, but Bane did do a great job of wearing Bats down before finishing him off. Finish him off, you say? Well, unless you've been hanging around with Rip Van Winkle lately, you should know that at the end of the this issue, Bane lifts Batman over his head, and in his best Hulk Hogan imitation, slams him over his knee. One big snap, crackle, pop later, Batman had been put on the disabled list, setting the stage for Azrael to take his place in *Batman* #500.

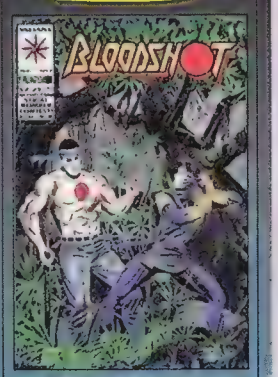
2

© Voyager

Shadowman #16
Artist
Bob Hall
Writer
Bob Hall

Contrary to the widespread rumors, this is the first appearance of Dr. Mirage, he of new series and thorn-in-the-side of Master Darque fame. We've heard of *Eternal Warrior* #9 (no, he's not the servant of Master Darque found on page 27), and *Shadowman* #13 (he's not the guy with the umbrella and glasses at the funeral on page 15, either), as being two issues of Mirage's rumored first appearances. Sorry, gang, no such well-known Valiant sneakiness was involved in this matter, because as we see in this issue, Dr. Mirage introduces himself to us right at the outset. Another fact you first appearance freaks might want to note is that this book is also our first glimpse of Carmen Ruiz, the saucy gal who is also Mirage's wife. Carmen will play a prominent part in the new Bob Layton/Bernard Chang *Dr. Mirage* series.

3



© Voyager

Bloodshot #7
Artist: Don Perlin
Writer: Kevin Van Hook

Here's another Valiant book that's currently burning up the back issue charts. It contains a really neat story where Bloodshot is tracking down these two terrorists, and during the hunt he runs into this nifty little purple, gold and black-clad ninja. This ninja thinks that Bloodshot is his intended target, and proceeds to stick his sword into our hero's solar plexus—clean through his upper torso (really bad manners)! After yanking out the sword and explaining his blood's healing factor to this ninja, they decide that they're both on the same side, and the ninja tells Bloodshot his name: Ninjak. This snappy Ninjak fellow will be getting his own title this fall, and this book is his first costumed appearance. What's his first actual appearance, you ask? Read *Bloodshot* #6 (the next item), and all will be much clearer.

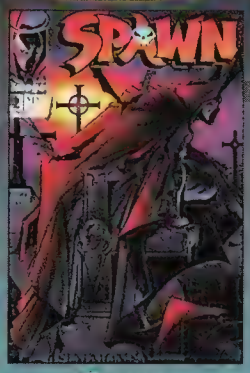
4

© Voyager

Bloodshot #6
Artist: Don Perlin
Writer: Kevin Van Hook

This book suffers from a severe case of lame first appearance-itis, but it sure is a highly sought-after little item. This book is the story of Bloodshot's first job working for Gilad (Eternal Warrior) Abrams' boss, Mr. Alcott. Bloodshot is sent after these two harbinger-powered terrorists, and ends up on a plane with them and another guy in a wacky John Travolta-looking leisure suit. This silly-looking guy has the habit of poking people with drug-laced weapons in this issue, but who cares? Obviously a whole bunch of you do, since you found out in the book reviewed previously that this disco-dressed chap turns out to be Ninjak, and this book is his first appearance. Let's hope this guy has better taste in weapons than clothes.

5



© Todd McFarlane

Spawn #2
Artist: Todd McFarlane
Writer: Todd McFarlane

This book has become a perennial Top Ten participant for a number of reasons. First, the artwork for this issue is done by Todd McFarlane, and we here at *Wizard* hear he's a pretty popular guy. Second, it's a #2 issue, and #2 issues usually have much smaller print runs than their #1 counterparts. Third, it's the first appearance of a gruesome little dude called the Violator, one of the devil's minions whose hobby is yanking people's hearts out of their chest cavities. It seems this nasty little bugger has really caught on with all of you violence-loving types, and he's scheduled to get his own mini-series soon, courtesy of writer Alan Moore and artist Bart Sears. All in all, this book has all the necessary earmarks to insure a lengthy ride here in Top TenLand.

6

© Voyager

Rai #0
Artist: David Lapham
Writer: Bob Layton

Underneath one of the coolest covers ever (Wouldn't it make a great tattoo? Oops, sorry, we're not trying to be a bad influence on America's youth.) is the story that serves as a blueprint of sorts for the future of the Valiant Universe. When it was released last summer, everyone who read it was thinking, "now we know everything about the futures of our favorite characters, no fair!", totally forgetting how sneaky Bob Layton and the rest of the Valiant crew really are. As we find out in *Secret Weapons* #1 and *Bloodshot* #8, there's more to the story in *Rai* #0 than meets the eye. The story in *Deathmate* begins in this book, and the Darque times shown in *Secret Weapons* #1 get their first peek here, as well. All this—and that cool tattoo cover art (sorry).

7

© DC Comics

Sword of Azrael #1
Artist: Joe Quesada
Writer: Dennis O'Neil

The first appearance of the man who takes Batman's place, Azrael, is still a top choice of readers nationwide. Now that Jean Paul Valley (does this clown's name sound like a place where either wine is made or honeymooners go skiing, or what?) has officially donned his super-cool new Bat-duds, he's been whompin' large-scale butt all over Gotham City. Will you fans take to this new, more aggressive Batman? We think you will in a big way, because you kids are such mayhem-craving little sickos. Anyway, with Bruce Wayne on the sidelines, Azrael is going to have to be paid close attention to, as will his earliest appearances. Besides, who can afford Bruce Wayne's first appearance? Also, don't forget to check out the really sweet Joe Quesada art in this puppy.

8

© DC Comics

Vengeance of Bane #1
Artist: Graham Nolan
Writer: Chuck Dixon

This book was entirely overlooked by most of America when it first hit the shelves. Everyone thought it was just another cruddy story about another one of Batman's moronic enemies. Well, as of the landmark "Knightfall" series, we all know this is the furthest thing from the truth. It turns out this Bane guy hasn't had the happiest of upbringings, being born in jail and forced to serve his father's life sentence. During this rather lengthy jail stint, Bane meets Bird, a fellow cellmate, who teaches him to read and tells him of the wonders of Gotham City. When Bird tells him that Batman rules Gotham, Bane decides to destroy him. After becoming a willing subject in a super soldier experiment, he becomes addicted to the strength-augmenting drug, venom, fakes his death to escape from prison, and sets out for Gotham. The rest is comic history.

9

© Marvel

Amazing Spider-Man #300
Artist: Todd McFarlane
Writer: David Michelinie

This book enjoys its lofty status due to it being the first full appearance of Venom. Thanks to his succession of mini-series and the "Maximum Carnage" crossover, Spidey's former arch foe is probably more popular than ever. Also adding to the heat on this book is the great Todd McFarlane artwork, showing our hero, Venom, at his web-spinning best. We must admit, though, the direction of the big V has been questionable at best lately, and bordering on lame. C'mon, Marvel, do you really think fans prefer Venom as a good guy? However, it isn't nearly as ludicrous as Morbius' membership in the good guy club. Whaddaya say, guys, bring back the brain-eating slobbering symbiote we all grew to know and love. We have faith that you can do it. Don't let us down!

10

© DC Comics

Batman #492
Artist: Norm Breyfogle
Writer: Doug Moench

Cripes! Another Bat-book in the Top Ten! What's up with that?! Well, it seems what's up with that is the summer of raging Batmania. The "Knightfall" crossover has heralded large-scale change for one of comics' most beloved characters, and this is the book that kicked it all off. Arkham Asylum gets emptied out of all its choice crazies, thanks to Bane, and it's time to let the games begin. We all know by now that this storyline leads to Batman's brutal (but extremely short) battle with Bane, the Bruce Wayne version of Batman taking a spot on the sidelines, and Azrael becoming the new Batman. All this fun stuff gets kicked off in this very issue, the first chapter in the 23,000 part "Knightfall" crossover involving a veritable plethora of Bat-related titles. ☆

Wizard Market Watch

Batman's For Real, But Is Superman?

by
William Christensen and Mark Seifert

DC continues to rock on with all parts of its Knightfall and related books. The announcement of a new Batman debuting in *Batman* #500 has brought more awareness to this book as the general populace was inundated with news about Batman's critical injury in *Batman* #497. Issue #497 itself exploded out of shops everywhere. As you'd expect, all parts of Knightfall are flying out of stores, and the prequels in *Batman* #489 through #491 are even hotter. By the way, don't overlook Azrael's appearance in his black costume in *Detective Comics* #658. Speaking of Mr. A, *Sword of Azrael* #3 and #4 are shaping up to be a lot tougher to get than #1 and #2.

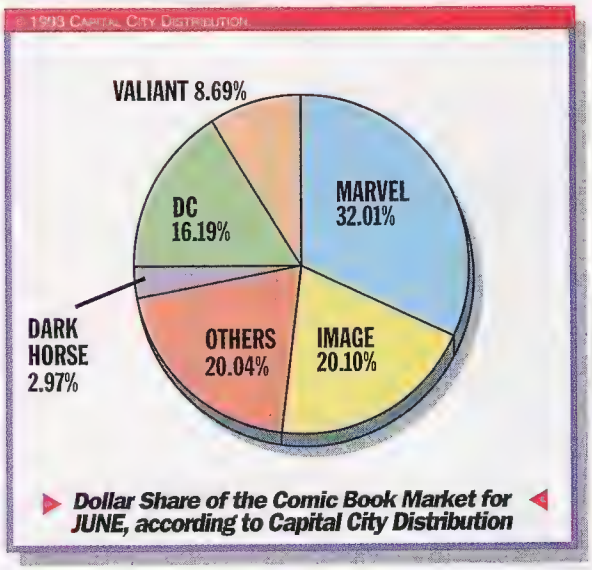
Surprise! It's beginning to look like none of the four Supermen introduced in *Adventures of Superman* #500 is the original item. *Action Comics* #689 is the first appearance (and rebirth?) of yet another Superman look-alike. Don't blink, because it's cleverly laid out so that if you don't read carefully, you'll just think it's the Last Son of Krypton. The official Second Coming is set for *Superman* #82. This, along with *Batman* #500, should insure DC's dominance–and seal everyone else's fate–for the month.

VALIANT: The recent release of a couple of limited print-run items has sparked renewed interest in the gold book market. *Turok* #1 golds just hit the stores, as have the much-anticipated *Unity* trade paperbacks. This two-volume set collects the entire *Unity* storyline, and was available to retailers who ordered a total of 400 *Unity* crossover books.

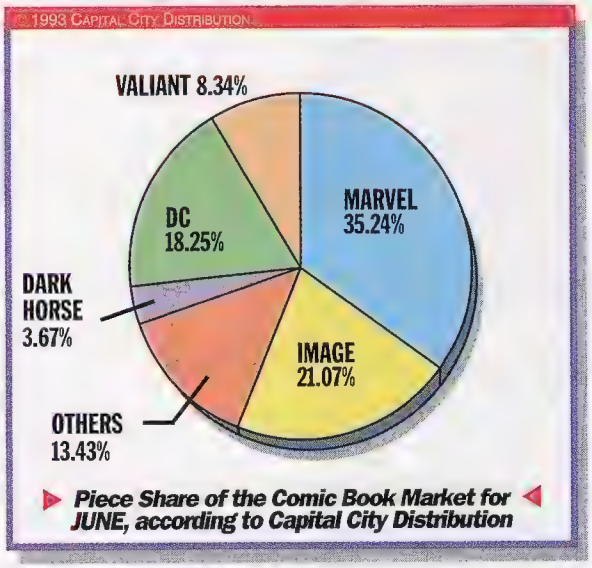
In the back issue department, *X-O Manowar* #4 currently rules supreme. *X-O Manowar* #1, #2, and #3 follow close behind, and *Rai* #0 is attracting renewed attention now that some of the events predicted therein (for example, see *Secret Weapons* #1) have come to pass.

Personnel Notes: Howard Simpson is wrapping up his run on *Harbinger* in style with issue #25's battle royale between Sting and Harada for psychic mastery of the Valiant universe. From there, Simpson will take over the reigns of *Turok: Dinosaur Hunter* from the master of grim and gritty characters, Tim Truman.

IMAGE: Market Watch HQ has confirmed the existence of a *Shadowhawk* #1 variant. The difference is that this



Dollar Share of the Comic Book Market for JUNE, according to Capital City Distribution



Piece Share of the Comic Book Market for JUNE, according to Capital City Distribution

book has printing on both sides of the *Image* #0 coupon, whereas the "normal" version has printing on just the front side. This variant received limited distribution on the East Coast.

Spawn continues to thoroughly dominate the back issue scene, with all new and back issues being in demand, but the question remains–is there life after Todd? The true test will come in *Spawn* #16, which McFarlane will neither write nor draw. Those tasks are being handled by Grant Morrison and Greg Capullo, respectively.

WildC.A.T.s back issues have moved well since Jim Lee announced the limited series would be extended to a regular series, with #5 coming out in September.

Personnel Notes, Image Style: The flip-side of *Savage Dragon* #4 will feature a Ricochet story, with art by the illustrious Adam Hughes. Fans of Adam's art will definitely want to pick this one up, as he rarely does full stories these days.

MARVEL: Judging by back issue sales, Venom is the hottest character Marvel's got going. Early appearances, especially in *Amazing Spider-Man* #300, are scalding hot! The X-Men's 30th Anniversary celebration has created some interest in *X-Men* and related back issues. All issues of *X-Force* have been moving briskly, and so have recent *X-Men* and *Uncanny X-Men* issues.

With the four comic publishing superpowers eating up roughly 90 percent of the marketplace these days, that leaves only 10 percent of your comic dollars left to spend on everybody else. Dark Horse, Continuity, Malibu, and Defiant are all trying to stake their claim with superheroes.

Dark Horse: The leadoff *Comics' Greatest World* book, *X*, was a big success on the stands. It delivered a solid story and art effort in the first week of its 16-week campaign, so it may be able to keep the momentum going on *Comics' Greatest World*. If so, watch out for *Dark Horse Comics* #8 with X's first appearance, and the limited platinum edition of *X*.

Defiant: Without even publishing a true comic, Defiant has become the talk of the town. Due to a major-league screwup, some direct market outlets got 15 percent or less of their *Plasm* card binder order. The word from Defiant is that it got orders for 15,000 cases of binders, but somewhere along the line between the order taking and the printers that number got translated from 15,000 cases to 15,000 individual binders (binders are packed six per case). Why mention this in Market Watch? Because the binder is the only way to get a 16-page *Splatterball* comic, and other assorted goodies. Second print binders were delivered almost immediately, with third prints a strong possibility.

Malibu: Due to heavy advertising on MTV, there was steady demand for *Ultraverse* titles in their first week of release. So far, reader reaction has been mixed, so the jury's still out on the future of *Ultraverse*. However, in the summer of the superhero boom, as Continuity has learned, you'd better use your 15 minutes of fame wisely.

Continuity: After what appeared to be a strong start, some dealers reported getting $5 to $8 each for Continuity's new #1's. However, it seems that this was a false market as large quantities of the books have subsequently surfaced at cover price. All of Continuity's hopes now hinge on *Valeria*. With huge demand on #3 and #4 due to the *Spawn* crossover, *Valeria* #1, and especially #2, may be in short supply. ☆

William Christensen and Mark Seifert are regular contributors to Wizard.

ATTENTION DEALERS

Our price guide database is being revamped to expand dealer input and speed compiling. Participating dealers who complete our monthly survey forms (perhaps 15 minutes of your time) will receive a copy of the results, compiled in a participating-dealers ONLY newsletter, which you'll get faster and earlier than any other top-selling titles and back issues pricing info anywhere. We are also programming regional information. Thank you to those who have already responded. To participate, write or fax, on letterhead, to DEALER NEWSLETTER, Wizard Press, P.O. Box 5001, Monsey, NY 10952-8001. Fax: 914-426-6071.

WIZARD'S TOP TEN HOTTEST ARTISTS

PHOTO: AL ORTEGA

1. **TODD McFARLANE**
SPAWN
SPAWN/BATMAN CROSSOVER

PHOTO: AL ORTEGA

2. **JIM LEE**
DEATHBLOW,
DARKER IMAGE

PHOTO: AL ORTEGA

3. **ROB LIEFELD**
DARKER IMAGE,
YOUNGBLOOD: STRIKEFILE

PHOTO: AL ORTEGA

4. **MARC SILVESTRI**
CYBERFORCE

PHOTO: J. SCHUYLER

5. **JOE QUESADA**
X-FACTOR

PHOTO: AL ORTEGA

6. **JAE LEE**
YOUNGBLOOD: STRIKEFILE
WILDC.A.T.S YEARBOOK

PHOTO: AL ORTEGA

7. **BART SEARS**
VIOLATOR MINI-SERIES

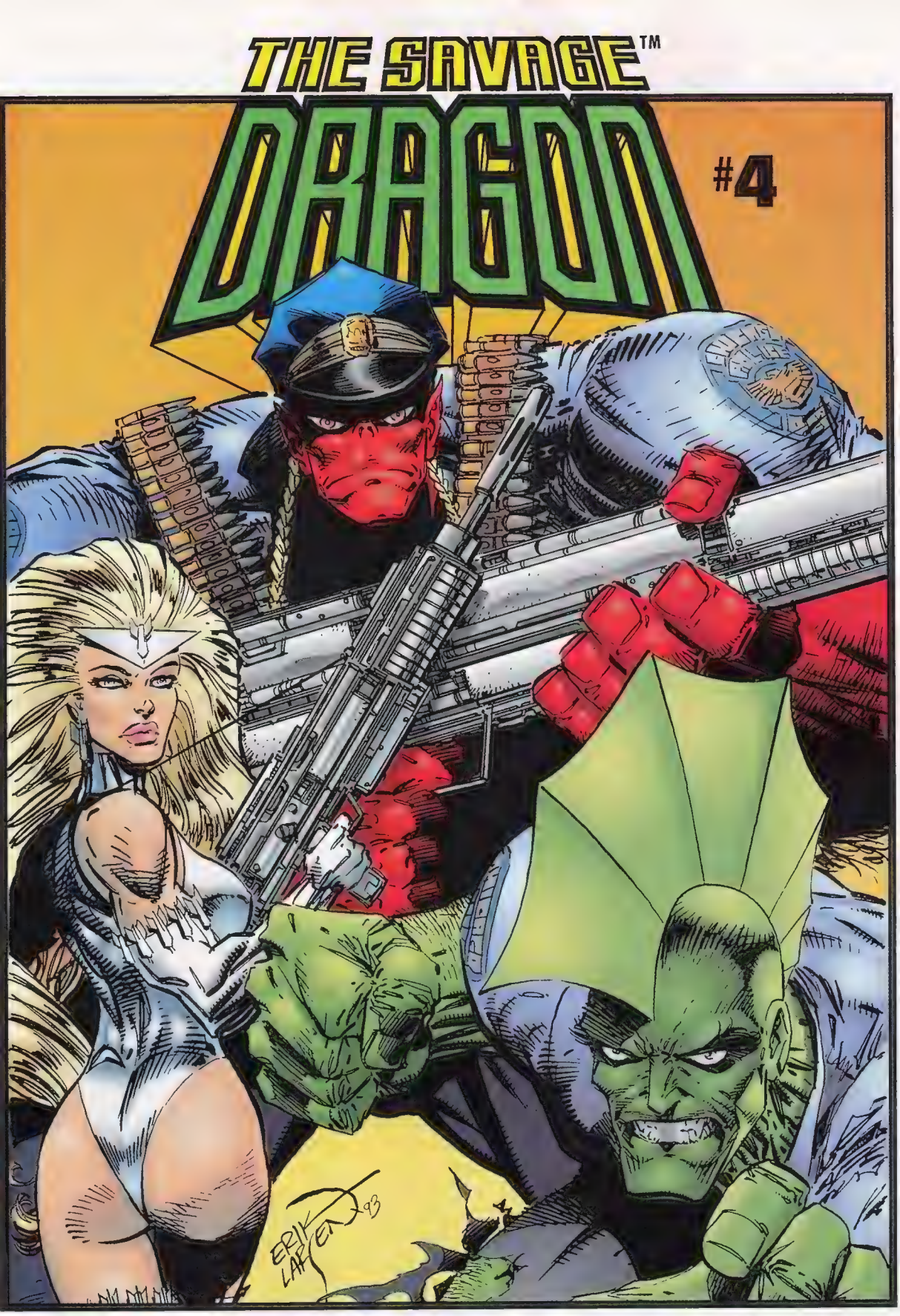
8. **SAM KIETH**
THE MAXX

PHOTO: AL ORTEGA

9. **MARK TEXEIRA**
UNION

PHOTO: AL ORTEGA

10. **NEAL ADAMS**
VALERIA, SHE-BAT



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Freak Force's First Fantastic Feature!

COMICFEST '93

PHILADELPHIA

OCTOBER 8 - 11 1993 TM

PHILADELPHIA CIVIC CENTER, PHILADELPHIA, PA

We are pleased to announce some of our featured guests

TODD McFARLANE

Creator of SPAWN

SPAWN™ ©1993 Todd McFarlane Productions, Inc.

NEAL ADAMS

Ms. Mystic, Valeria the She-Bat
Courtesy of Continuity Comics

PETER LAIRD

Teenage Mutant Ninja Turtles,
Stupid Heroes

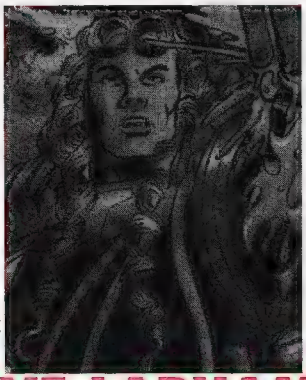
©1993 Mark Schultz

MARK SCHULTZ

Cadillacs and
Dinosaurs
Courtesy of Kitchen Sink

JIM SHOOTER

Writer on PLASM
Courtesy of Defiant



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DAVE LAPHAM

Penciller on PLASM
Courtesy of Defiant

'FANTASY WITH TEETH' TOUR 1978 - 1993

WENDY and RICHARD PINI

Creators of ELFQUEST

SCOTT McCLOUD

Understanding Comics, ZOT!

These are just a few of the HUNDREDS OF GUESTS from across the world who will be attending COMICFEST '93.

THE GREATEST NAMES IN COMICS, ANIMATION, MEDIA, SCIENCE FICTION AND MORE!

✧CALL 1-800-CFEST-93 TO ORDER YOUR TICKETS BY CREDIT CARD!✧

ADMISSION

	One Day Pass	Four Day Pass	
Adult	$10	$35 in advance	$40 at door
Under 12	$6	$22 in advance	$24 at door

Children under 6 FREE with adult admission

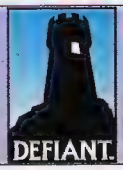
HOTEL and TRAVEL - Philadelphia's largest travel agency, Rosenbluth Travel, is providing discount travel and accomodations packages for COMICFEST '93. Call them at **(800) 637-7394** for information on the many special rates for attendees at COMICFEST '93! **Make your trip a vacation with a single phone call!**

Advance 1-day and 4-day advance tickets now available! Contact us TODAY for your free registration kit! Sign up and keep up to date on all the exciting plans for COMICFEST '93

For more information contact.. COMICFEST '93
(800) 233-7893 614 Corporate Way
(914) 268-6392 (FAX) Valley Cottage, NY 10989

SPECIAL ANNOUNCEMENT!

Attendees of COMICFEST '93 will receive a FREE special DEFIANT comic book!



The first 10,000 people to purchase 4- day passes for COMICFEST '93 will receive a Special LIMITED EDITION DEFIANT COMIC BOOK! *This book will not be available ANYWHERE ELSE! Act NOW to get yours!*

THE LARGEST COMICS AND COLLECTIBLES CONVENTION EVER STAGED IN THE UNITED STATES

For four days in October, the biggest names in the comics industry will be in Philadelphia for COMICFEST '93. Hundreds of dealers will be selling the hottest in todays comics and collectibles!

These companies and many more will be presenting their exciting new projects at COMICFEST '93!

DAGGER COMICS™ DC™ DEFIANT™ Image™

MAJESTIC™ ™ MARVEL COMICS™ ™ ™

PLUS Alpha Productions • ARComics • Archie Comics • Comic Images • Cry For Dawn • Dagger Comics • Double Diamond Press • Eclipse Comics • Harris Publications • Harvey Comics • Innovation • Kitchen Sink Press • Mad Magazine • Milestone Media • Mirage Press • NOW Comics • Skybox • Topps • Toy Biz • WaRP Graphics **and dozens more!**

With over **300,000 square feet of function space**, COMICFEST '93 will be bursting at the seams with more comics and collectibles fun than ever before, all designed to give both the newcomer and veteran collector the time of their lives! Exciting events like these...

THE FIRST ANNUAL WIZARD FAN AWARDS

Will be presented Saturday night at COMICFEST '93!

Cast your ballot in the August issue of WIZARD, then come to COMICFEST '93 and see the winners!

Meet Al Simmons (SPAWN himself) and see the spectacular

SPAWN MOBILE

The International Museum of Cartoon Art will be displaying a selection of the finest of comic book, newspaper strip and animation art. Museum chairman **Mort Walker** (creator of Beetle Bailey) invites you to see this exciting preview of the collection from the museum's new facility planned for Boca Raton, Florida!

Visit scenic "BLOCK"EFELLER PLAZA - Come see a tremendous exhibit of original sets and models from the adventures of everybody's favorite ball of clay, GUMBY! This classic animation star is celebrating his40th anniversary here at COMICFEST--come and joing the party!

The COMICFEST Japanimation Theater sponsored by Central Park Media will offer a wide assortment of the finest in Japanese animation, From classics like Astro Boy and Speed Racer to modern hits like Urusei Yatsura!

MOVIES and SNEAK PREVIEWS - The film and video program will feature a run of films, classic TV shows and special surprises! Come and see sneak previews of upcoming releases throughout the weekend!

GAMING - Many companies including TSR, White Wolf and West End Games will be presenting sample sessions of many popular and exciting role-playing games. Try a new game or compete in a tournament for prizes!

EVERY ATTENDEE WILL RECEIVE A COMPLIMENTARY GIFT BAG WITH MANY VALUABLE PROMOTIONAL ITEMS AND OTHER COOL STUFF INCLUDING THE COMICFEST 93 SOUVENIR PROGRAM GUIDE, PRODUCED BY WIZARD The Guide to Comics!

✧CALL 1-800-CFEST-93 TO ORDER YOUR TICKETS BY CREDIT CARD!✧

DEALERS! A Limited number of booths are still available! Space is going fast! Call us TODAY to secure your place at this exciting event! DEALERS!

THE COMICFEST EXPO

FOR RETAILERS, MANUFACTURERS AND INDUSTRY PROFESSIONALS

OCTOBER 6-7 1993

The COMICFEST '93 EXPO will set a new standard for trade shows in the comics field. The Expo will be a chance for dealers to meet with OVER 60 COMPANIES, the finest publishers, manufacturers and distributors in the comics and collectibles field. In addition to learning about new and exciting products and services, dealers can discuss advertising, marketing and promotion plans that will be mutually beneficial .

COMIC BOOK RETAILERS INTERNATIONAL (The comic industry's only trade organization) will be assisting in programming and planning seminars for the expo. This will assure that THE COMICFEST '93 EXPO will provide the finest in important information to improve business for you and the whole industry.

Sign up TODAY and save $10 off the at-the-door registration fees! Call to order advance tickets!

August 1-September 15

SHOWS & CONVENTIONS

Wizard is not responsible for false or lost show information. Patrons of shows should telephone prior to attending to verify information.

ALABAMA

AUG 14, HUNTSVILLE, Comic Book Show, Jaycee Community Bldg., Old Airport, A:$1.50, 9am-4pm, 205-881-6222
SEPT 18, BIRMINGHAM, Legends Show, Howard Johnson, 1485 Montgomery Hwy., T:14 A:$1, 10am-4pm, 706-234-8210

ARKANSAS

AUG 14, HARRISON, Mo-Ark# 3, Harrison Youth Ctr, T:32 A:$1, 9am-5pm, 501-741-8233

CALIFORNIA

AUG 1, ANTIOCH, Card & Comic Show, County East Mall, T:80 A:Free, Mall Hours, 510-228-2705
AUG 1, SAN FRANCISCO, Comics Convention, Masonic Auditorium, Calf at Taylor., T:50 A:$4, 10am-4pm, 510-222-8663
AUG 1, BALDWIN PARK, Comic & Card Show, Hilton Hotel, 14635 Baldwin Park Towne Center, T:50 A:$2, 10am-5pm, 909-625-5942
AUG 1, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555
AUG 2, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N. Cedar, T:24 A:$1, 5pm-9pm, 209-292-2890
AUG 3, HAZLET, Comic & Non-Sports Show, Shore Point Inn, Rt. 35 S., T:15 A:$1, 5pm-9:30pm, 908-583-7915
AUG 3, SAN DIEGO, Comic Castle Comic Book Convention, Scottish Rite Center, 1895 Camino Del Rio S., A:$2.50, 10am-5pm, 619-222-3302
AUG 4, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 5pm-10pm, 909-780-4555
AUG 4, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 714-594-7492
AUG 5, MT. LAUREL, Sports & Comic Show, Budget Motor Lodge, Rt. 73 W., T:30 A:$1, 5pm-9:30pm, 908-583-7915
AUG 7, SAN DIEGO, Mission Valley Comic Convention, 4780-B Mission Gorge Place, T:40 A:Free, 10am-3pm, 619-281-0056
AUG 7, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555
AUG 7, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am- 5pm, 714-594-7492
AUG 7,8, WALNUT CREEK, Card & Comic Show, Encina Grande Shopping Ctr., T:50 A:Free, 10am-4pm, 510-228-2705
AUG 8, STOCKTON, Baseball & Comic Show, Stockton Inn, Joanquin Rm., 99 & Waterloo Rd., T:36 A:$2, 209-948-0976
AUG 8, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555
AUG 8, CONCORD, Comics Convention, Centre Concord., 5298 Clayton Rd., T:50 A:$4, 10am-4pm, 510-222-8663
AUG 9, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N. Cedar, T:24 A:$1, 5pm-9pm, 209-292-2890
AUG 11, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 5pm-10pm, 909-780-4555
AUG 14, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555
AUG 14, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 714-594-7492
AUG 14, LAJOLLA, UTC Comic & Sports Show, UTC Mall in Canyon Rm., 4545 Lagolla Village Dr., T:45 A:$1, 619-989-0612
AUG 14,15, N. HOLLYWOOD, Comic Book Show, Laurel Place, 6100 Laurel Canyon Blvd., T:65 A:Free, 10am-6pm, 11am-6pm, 818-913-4046
AUG 14,15, LAKEWOOD, Comics, Stamps, Coin Show, Lakewood Center Mall, T:150 A:Free, 10am-7pm, 11am-6pm, 909-599-7284
AUG 14,15, PLEASANTON, Card & Comic Show, Almond Plaza, San Ramon Rd., T:30 A:Free, 10am-4pm, 510-228-2705
AUG 15, CARSON, South Bay's Comic Book Show, Carson Community Center, 801 E. Carson St., T:55+ A:$3, 10am-4pm, 818-917-6728
AUG 15, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555
AUG 16, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N.Cedar, T:24 A:$1, 5pm-9pm, 209-292-2890
AUG 18, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 714-594-7492
AUG 18, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 5pm-10pm, 909-780-4555
AUG 19-22, SAN DIEGO, Card & Comic Show, San Diego Convention Ctr., Tickets: $18, Opens: 10am, 619-491-2475
AUG 21, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555
AUG 21, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am- 5pm, 714-594-7492
AUG 21,22, FRESNO, Sports Cards & Comic Show, Manchester Ctr. Mall, Blackstone Aves., T:60 A:Free, 10am-5pm, 11am-5pm, 209-226-2335
AUG 22, TRACY, Baseball & Comic Show, American Legion Hall, 1960 Tracy Blvd., T:18 A: $2, 10am-4pm, 209-948-0976
AUG 22, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555
AUG 23, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N.Cedar, T:24 A:$1, 5pm-9pm, 209-292-2890
AUG 25, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 5pm-10pm, 909-780-4555
AUG 25, WALNUT, Baseball & Comic Show, Frank & Sons Whse., 19465 E. Walnut Dr.N., T:150 A:Free, 5pm-9:30pm, 714-594-7492
AUG 28, SAN DIEGO, Mission Valley Comic Convention, 4780-B Mission Gorge Place, T:40 A:Free, 10am-3pm, 619-281-0056
AUG 28 RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40A:$1, 10am-6pm, 909-780-4555
AUG 28, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 714-594-7492
AUG 29, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555
AUG 29, MODESTO, Baseball & Comic Show, Palm Plaza - McHenry Village, 1700 McHenry Ave., T:24 A:$2, 10am-4pm, 209-948-0976
AUG 29, GLENDALE, Sports & Comic Show, Glendale Civic Auditorium, 1401 N. Verugo Rd., T:60 A:$2.50, 10am-4pm, 818-842-1861
AUG 30, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N.Cedar, T:24 A:$1, 5pm-9pm, 209-292-2890
SEPT 1, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 5pm-10pm, 909-780-4555
SEPT 1, WALNUT, Baseball & Comics Show, Frank & Son Warehouse, 19465 E. Walnut Dr. N., T:150 A:Free, 5pm-9:30pm, 714-594-7492
SEPT 3-5, SAN JOSE, Comic & Card Show, Meridiam Park Plaza Shopping Ctr., T:60 A:Free, Fri:5pm-9pm, Sat:10am-6pm, Sun:10am-5pm, 408-265-6844
SEPT 4 RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555
SEPT 4, SAN DIEGO, Greatest Mini-Con, Scottish Rite Center-Mission Valley, 1895 Camino Del Rio S., A:$2.50, 619-273-7048
SEPT 4, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 714-594-7492
SEPT 5, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555
SEPT 5, BALDWIN PARK, Comic & Card Show, Hilton Hotel, 14635 Baldwin Park Towne Center, T:50 A:$2, 10am-5pm, 909-625-5942
SEPT 6, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N.Cedar, T:24 A:$1, 5pm-9pm, 209-292-2890
SEPT 8, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 714-594-7492
SEPT 8, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 5pm-10pm, 909-780-4555
SEPT 11, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555
SEPT 10-12 SAN JOSE, Comic & Card Show, Meridiam Park Plaza Shopping Ctr., T:60 A:Free, Fri:5pm-9pm, Sat:10am-6pm, Sun:10am-5pm, 408-265-6844
SEPT 11, SAN DIEGO, Mission Valley Comic Convention, 4780-B Mission Gorge Place, T:40 A:Free, 10am-3pm, 619-281-0056
SEPT 11, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 19465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 714-594-7492
SEPT 12, STOCKTON, Baseball & Comic Show, Stockton Inn, Joanquin Room, 99 & Waterloo Rd., T:36 A:$2, 209-948-0976
SEPT 12, RIVERSIDE, The Main Event, 12321 Sampson Ave. Unit R, T:40 A:$1, 10am-6pm, 909-780-4555
SEPT 15, WALNUT, Cards, Comics & Collectibles, Frank & Son Whse., 419465 E. Walnut Dr. N., T:150 A:Free, 10am-5pm, 714-594-7492

CANADA

AUG 15, CALGARY, August Comic Book Convention, Highlander Inn, 1818 16th Ave. Northwest, T:50 A:$2.50, 403-263-3223

COLORADO

AUG 8, DENVER, Great Eastern Convention, Holiday Inn, I-70 at Chambers Rd.,A:$3, 10am-4pm, 908-788-6845

CONNECTICUT

AUG 1, WEST HARTFORD, Comic Book Convention, American Legion Hall, 18 Memorial Road., A:$1, 203-523-8920
AUG 8, DANBURY, Coin & Collectible, Hilton Towers, 18 Old Ridgebury Rd., T:57 A:$2, 10am-4pm, 203-746-7531
AUG 8, MILFORD, Comic Book, Knights of Columbus Hall, 625 Bridgeport Ave., T:60 A:$2, 9:30am-3:30pm, 203-874-3545
AUG 14, NAUGATUCK, Baseball Card & Comic Book Show, Elk's Lodge #967, Rubber Ave., T:50 A:Free, 9am-3pm, 203-723-9289
AUG 14, NEW HAVEN, Great Eastern Conventions, Park Plaza Hotel, 155 Temple St., A:$3, 10am-4pm, 908-788-6845
AUG 22, E. HARTFORD, Comic Book Convention, East Hartford Elks Hall, 148 Roberts St., T:35 A:99¢, 11am-5pm, 203-289-1208
AUG 22, DANBURY, Comic Book & Sports Card Show, Ethan Allen Inn, Lake Ave., T:52 A:$2, 10am-4pm, 203-746-7531
AUG 29, MILFORD, Baseball & Comic Show, Knights of Columbus, 625 Bridgeport Ave., T:60 A:$2, 9:30am-3:30pm, 203-874-3545
AUG 29, WEST HARTFORD, Comic Book Convention, American Legion Hall, 18 Memorial Road., A:$1, 203-523-8920
SEPT 4, WATERBURY, Comic Collectors Festival, Red Bull Inn (Ramada), Exit 25 I-84, T:88 A:$1, 9:30am-3:30pm, 203-723-0288
SEPT 4,5, HARTFORD, Comic Book Show, Hartford Civic Center, 1 Civic Center Plaza, T:125 A:$3, 10am-4pm, 201-488-6293
SEPT 11, NAUGATUCK, Baseball Card & Comic Book Show, Elk's Lodge #967, Rubber Ave., T:50 A:Free, 9am-3pm, 203-723-9289
SEPT 12, MILFORD, Baseball & Comic Show, Knights of Columbus, 625 Bridgeport Ave., T:60 A:$2, 9:30am-3:30pm, 203-874-3545
SEPT 12, DANBURY, Coin & Collectible, Hilton Towers, 18 Old Ridgebury Rd., T:57 A:$2, 10am-4pm, 203-746-7531
SEPT 12, MILFORD, Comic Book, Knights of Columbus Hall, 625 Bridgeport Ave., T:60 A:$2, 9:30am-3:30pm, 203-874-3545
SEPT 12, WINDSOR LOCKS, Comic Book Convention, Holiday Inn, 16 Ella Grasso Tpke., T:25 A:$1, 10am-4pm, 203-242-1189

DELAWARE

AUG 15, WILMINGTON, Reality Conventions, Hilton, 630 Naaman's Rd., A:$3, 10am-4pm, 301-791-8159

FLORIDA

AUG 7, 8 W. PALM BEACH, Sports & Comic Show, Palm Beach Mall, I-95 Palm Beach Lakes Blvd., T:60 A:Free, Sat:10am-9pm, Sun:Noon-5pm, 407-287-8292
AUG 7, TAMPA, Reality Conventions, Ramada Resort Busch Gardens, 820 E. Busch Blvd., A:$3, 10am-4pm, 301-791-8159
AUG 7,8, TAMPA, Sports & Comic Show, Fairground Outlet Mall, 6302 E. Buffalo Ave, T:60 A:Free, Mall Hours, 407-846-3429
AUG 7,8, KISSIMMEE, Sport & Comic Show, Osceola Square Mall, Hwy 192, T:50 A:Free, Mall Hours, 407-846-3429
AUG 7,8, HOMESTEAD, Comic & Card Show, Paula Carter's Pro Bowl, US#1 & 320 St., T:30 A:Free, 10am-5pm, 305-386-4099
AUG 8, ORLANDO, Reality Conventions, Holiday Inn Airport, Rt. 436 & Beeline Expy., A:$3, 10am-4pm, 301-791-8159
AUG 8, N. FORT MYERS, Card & Comic Show, Best Western, 13021 N. Cleveland Ave., T:25 A:Free, 9am-5pm, 813-772-0254
AUG 14,15, CORAL GABLES, Cards & Comic Show, Miracle Ctr., 3301 Coral Way., T:33 A:Free, Sat:10am-8pm, Sun:11-8pm, 305-386-4099
AUG 14,15, SARASOTA, Card & Comic Show, Gulf Gate Mall, 800 Gulf Gate Mall, T:75+ A:Free, 10am-9pm, 12noon-5pm, 813-574-7731
AUG 21,22, W. PALM BEACH, Comic & Card Show, Flea Market Deport, 1200 S. Congress Ave., T:25 A:Free, 407-969-0400
AUG 21,22, MIAMI, Comic & Card Show, Mall of The Americas, Fla-

gler & Palmento Exp., T:40 A:Free, Sat:9am-8pm, Sun:11am-6pm, 305-386-4099
AUG 22, CAPE CORAL, Card & Comic Show, Yacht & Racquet Club, 5819 Driftwood Dr., T:60 A:Free, 9am-5pm, 813-772-0254
AUG 22, MIAMI, Reality Conventions, Holiday Inn Coral Gables, 2051 LeJeune Rd., A:$3, 10am-4pm, 301-791-8159
AUG 28, STUART, Dan's Comic Books, Howard Johnson's, 950 S. Federal Hwy., T:20 A:Free, 9am-4pm, 407-336-2790
AUG 28, GAINESVILLE, Lady Hornet Hoopla, Gainesville High School, 1900 NW 13 St., T:20 A:$1, 2pm, 904-376-4008
AUG 28,29, FT.PIERCE, Sports & Comics, Orange Blossom Mall, 4300 Okeechobee Rd., T:35 A:Free, 10am-9pm, 11am-5:30pm, 305-386-4099
AUG 28,29, CLEARWATER, Sports & Comic Show, Sunshine Square Mall, Missouri & Druid, T:75 A:Free, Mall Hours, 407-846-3429
AUG 28,29, N. MIAMI, Sports & Comic Show, Skylake Mall, Miami Gardens Dr at 19th Ave, T:30 A:Free, 10am-5pm, 305-386-4099
AUG 29, MIAMI, Great Eastern Conventions, Crown Sterling Suites, Miami Int'l Airport, N.W. South River Dr., A:$3, 11am-5pm, 908-788-6845
AUG 29, COCOA BEACH, Card & Comic Show, Cocoa Beach Hilton, T:25 A:$1, 10am-4pm, 407-469-3759
AUG 29, FT. MYERS, Ramada Airport Hotel, 12635 Cleveland Ave., T:30 A:Free, 9am-5pm, 813-772-0254
SEPT 4,5, TAMPA, Sports & Card Show, Fairground Outlet Mall, 6302 E. Buffalo Ave., T:60 A:Free, Mall Hours, 407-846-3429
SEPT 11,12, ST. PETERSBURG, Sports & Comic Show, Gateway Mall, 7885 9th St.1 N., T:75 A:Free, Mall Hours, 407-846-3429

GEORGIA

AUG 1, LILBURN, PT Shows Inc., 4230 Hwy 29,T:20 A:$1, 11am-6pm, 404-923-5557
AUG 6-8, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri 4pm-9pm, Sat 10am-7pm, Sun 11am-6pm, 404-923-5557
AUG 7,8, ROME, Legend Show, Riverbend Mall, Turner-McCall Blvd. & Riverbend Dr., T:24 A:Free, 10am-9pm, 12noon-6pm, 706-234-8210
AUG 13-15, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri 4pm-9pm, Sat 10am-7pm, Sun 11am-6pm, 404-923-5557
AUG 15, ATLANTA, Great Eastern Conventions, Radisson Hotel, Courtland & International Blvd., A:$3.25, 10am-4pm, 908-788-6845
AUG 15, ATLANTA, Reality Conventions, Holiday Inn Buckhead, 3340 Peachtree Rd. Northeast, A:$3, 10am-4pm, 301-791-8159
AUG 20-22 LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri 4pm-9pm, Sat 10am-7pm, Sun 11am-6pm, 404-923-5557
AUG 27-29, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri 4pm-9pm, Sat 10am-7pm, Sun 11am-6pm, 404-923-5557
SEPT 3-6, LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri 4pm-9pm, Sat 10am-7pm, Sun 11am-6pm, Mon 10am-6pm 404-923-5557
SEPT 4,5, GAINESVILLE, Legends Show, Lakeshore Mall, Washington St., T:40 A:Free, 10am-9pm, 12noon-6pm, 706-234-8210
SEPT 6,7, ATLANTA, Legends Show, Market Square Mall, 2050 Lawrenceville Hwy., T:40 A:Free, 10am-9pm, 12noon-6pm, 706-234-8210
SEPT 10-12 LILBURN, PT Shows Inc., 4230 Hwy 29, T:20 A:$1, Fri 4pm-9pm, Sat 10am-7pm, Sun 11am-6pm, 404-923-5557
SEPT 11,12 ATLANTA, Legends Show, Ramada Inn, 1419 Virginia Ave., T:24 A:$2,10am-6pm, 12noon-6pm, 706-234-8210
SEPT 13,14 GAINESVILLE, Legend Show, Lakeshore Mall, Washington St., T:40 A:Free, 10am-9pm, 12noon-6pm, 706-234-8210

HAWAII

AUG 8, HONOLULU, Comics Only, Ala Moana Hotel-Carnation Room, 410 Atkinson Blvd., T:13 A:$.99, 8:30am-3:15pm, 808-543-0431
SEPT 5, HONOLULU, Comics Only, Ala Moana Hotel-Carnation Room, 410 Atkinson Blvd., T:13 A:$.99, 8:30am-3:15pm, 808-543-0431
SEPT 11, HONOLULU, Comics Only, Ala Moana Hotel, 410 Atkinson Blvd., T:13 A:$.99, 8:30am-3:15pm, 808-543-0431

ILLINOIS

AUG 1, OAK LAWN, Card & Comics Show, 5830 W. 95th St., T:32 A:$1, 9am-3pm, 708-423-1758
AUG 1, WHEATON, Card & Comic Show, Dupage County Fairgrounds, Roosevelt & County Farm Rd., T:100 A:$1, 10am-4pm, 312-666-9500
AUG 6, CHICAGO, Card & Comic Show, Ford City Holiday Inn., 7355 S. Cicero Ave., T:40 A:$1, 6pm-10pm, 312-666-9500
AUG 7, N. CHICAGO, Comic & Card Show, N. Chicago Inn, 2315 Greenbay Rd., T:30 A:$1, 10am-3pm, 708-336-9963
AUG 7, OAK LAWN, Cards & Comic Show, Pavilion, 9401 Oak Park Ave, T:200 A:$1.50, 9am-7pm, 708-423-1758
AUG 7, ROCKFORD, Sports & Comic Show, Forst Hills Lodge, 9900 Forest Hills Rd., T:100 A:$1, 9:30am-4pm, 708-980-1975
AUG 8, DOLTON, Card & Comic Show, Dolton Expo Ctr., 14200 Chicago Rd., T:60 A:$1, 10am-4pm, 312-666-9500
AUG 8, CRYSTAL LAKE, Sports & Comic Show, Holiday Inn, Rt.31 & Three Oaks Rd., T:100 A:$2, 10am-3pm, 708-567-9543
AUG 8, ROSEMONT, Sports & Comic Show Rosemont Horizion Skyline Rm., 6920 N. Mannheim, T:150 A:$2, 9:30am-3:30pm, 708-980-1975
AUG 8, ORLAND PARK, Cards & Comics, Civic Center, 1 Block W. of La Grange Rd. at 147th St., T:60 A:$1, 9am-3pm, 708-423-1758
AUG 8, DOLTON, Card & Comic Show, Dolton Expo Center, 14200 Chicago Rd., T:80 A:$1, 10am-4pm, 312-666-950
AUG 8, NAPERVILLE, Graham Cracker Comic & Card Show, Radisson Inn, Warrenville Rd., A:$1.50, 10am-3pm, 708-355-4310
AUG 8, SCHAUMBURG, Centre Ice Production Comic & Card Show, 50 Martin Gale Rd., T:110 A:$1, 10am-4pm, 708-676-1377
AUG 14, OAK BROOK, Sport & Comic Show, Marriott Hotel, 1401 W. 22nd St., T:80 A:$1, 9:30am-3:30pm, 708-980-1975
AUG 15, BLOOMINGDALE, Silver Reef Card & Comic Club, Indian Lakes Country Club, 250 W. Schick Rd., T:120 A:$1, 708-351-1799
AUG 15, SKOKIE, Niles Little Shop Of Comics & Cards, Holiday Inn N. Shore, 5300 W. Towhy Ave, T:40 A:$1, 10am-3pm, 708-518-8177
AUG 21, CHICAGO, Card & Comic Show, St. Benedicts, 2201 W. Irving Park., T:60 A:$1, 10am-4pm, 312-666-9500
AUG 22, ROSEMONT, Sports & Comic Show Rosemont Horizion Skyline Rm., 6920 N. Mannheim, T:150 A:$2, 9:30am-3:30pm, 708-980-1975
AUG 22, OAK LAWN, Card & Comic Show, Oak Lawn Pavilion, 9401 S. Oak Park Ave., T:120 A:$1, 10am-4pm, 312-666-9500
AUG 22, HILLSIDE, Graham Cracker Comic & Card Show, Holiday Inn., I-290., A:$1.50, 10am-3pm, 708-355-4310
AUG 29, CHICAGO, Great Eastern Conventions, Hyatt Regency Woodfield. 1800 E.Golf Rd., A:$3.25, 10am-4pm, 908-788-6845
AUG 29, CHICAGO, Card & Comic Show, Ford City Holiday Inn, 7353 S. Cicero Ave., T:53 A:$1, 10am-4pm, 312-666-9500
AUG 29, OAK BROOK, Sport & Comic Show, Marriott Hotel, 1401 W. 22nd St., T:80 A:$1, 9:30am-3:30pm, 708-980-1975
AUG 29, ORLAND PARK, Card & Comic Show, Civic Center, 1 Block W. of La Grange Rd. at 147th St., T:60 A:$1, 9am-3pm, 708-423-1758
AUG 29, AURORA, Sports Card & Comic Show, Best Western, Fernsworth Ave., T:22 A:$1, 10am-3pm, 708-553-1374
AUG 29, AURORA, R+C Sportscard & Comic Book Show, 2450 N. Farnsworth Ave., T:25 A:$1, 10am-3pm, 708-553-1374
AUG 29, MOLINE, B & L Sport & Comic Show, Highland Park Bowl, 4204 23rd Ave., T:20 A:$1, 9am-3pm, 309-786-8097
SEPT 4, NORTH CHICAGO, Comic & Card Show, N. Chicago Inn, 2315 Greenbay Rd., T:30 A:$1, 10am-3pm, 708-336-9963
SEPT 12, DOLTON, Card & Comic Show, Dolton Expo Center, 14200 Chicago Rd., T:80 A:$1, 10am-4pm, 312-666-9500

INDIANA

AUG 1, FORT WAYNE, Premier Card, Comic & Racing Show, Ramada Inn, I-69 Exit 105A, T:50 A:Free, 10am-4pm, 219-824-4238
AUG 7, HAMMOND, The Calumet Region Card & Comic Show, 7527 Kennedy Ave., T:29 A:$1, 9:30am-2:30pm, 219-865-1563
AUG 8, CRAWFORDSVILLE, Premier Collectable Show, Holiday Inn, Interstate 74 & U.S. 231., T:30, 10am-4:30pm, 317-342-5861
AUG 14, RICHMOND, Premier Collectables Show, Holiday Inn, U.S. 40 E., T:40, 10am-4:30pm, 317-342-5861
AUG 15, MARTINSVILLE, Comics & Cards Show, Morgan County, 4-H Building at Fairgrounds, T:50 A:Free, 9am-4:30pm, 317-342-5861
AUG 21, EVANSVILLE, Premier Collectables Show, Lydd Exp & Green River Rd., T:30, 10am-4:30pm, 317-342-5861
AUG 22, TERRE HAUTE, Premier Collectables Show, Days Inn, off Hwy 70 Exit 7., T:30, 10am-4:30pm, 317-342-5861
AUG 22, INDIANAPOLIS, Reality Conventions, Quality Inn East, 3525 N. Shadeland Ave., A:$3, 10am-4pm, 301-791-8159
AUG 28, BLOOMINGTON, Premier Collectable Show. Unv. Inn, 2601 N. Walnut., T:30, 10am-4:30pm, 317-342-5861
AUG 29, MUNCIE, Premier Collectable Show, Horizon Convention Ctr., High St., T:30, 10am-4:30pm, 317-342-5861
SEPT 5, MARTINSVILLE, Comics & Cards Show, Morgan County, 4-H Building at Fairgrounds, T:50 A:Free, 9am-4:30pm, 317-342-5861
SEPT 11, HAMMOND, The Calumet Region Card & Comic Show, 7527 Kennedy Ave., T:29 A:$1, 9:30am-2:30pm, 219-865-1563
SEPT 12, FORT WAYNE, Card Show, Ramada Inn., I-69 Exit 105A, 10am-4pm, 219-824-4238

IOWA

AUG 1, MARSHALLTOWN, Mall Shows Across The U.S.A., Marshalltown Center Mall, T:50 A:Free, 10am-9pm, 314-947-9581
AUG 15, DAVENPORT, B&L Sports & Comics Show, E. Davenport Turners, 2113 E.11th St., T:30 A:$1, 9am-3pm. 309-786-8097

KANSAS

AUG 1, KANSAS CITY, Mall Shows Across The U.S.A., Indian Springs Mall, T:50 A: Free, 314-947-9581

KENTUCKY

AUG 14, LOUISVILLE, Reality Conventions, Hurstbourne Hotel, 9700 Bluegrass Pkwy., A:$3, 10am-4pm, 301-791-8159
AUG 15, CLEVELAND, Reality Conventions, Springs Inn, 2020 Harrodsburg Rd., A:$3, 10am-4pm, 301-791-8159

LOUISIANA

AUG 7, CONVINGTON, Comic & Card Show, Holiday Inn, Hwy 190 & I-12, T:25 A:$1, 10am-5pm, 504-768-7499
AUG 8, BATON ROUGE, Baseball Card & Comic Book Show, Holiday Inn S., I-12 & Airline Hwy., T:43 A:$1, 504-654-6228
AUG 15, LAFAYETTE, Comic & Sport Show, Holiday Inn, 2716 North East Evengeline Thruway, T:16 A:$1, 10am-5pm, 318-322-1832

MARYLAND

AUG 1, ANNAPOLIS, Jubilee Comic Convention, Ramada Hotel, 173 Jennifer Rd., A:$4, 10am-4pm, 301-292-4587
AUG 8, BALTIMORE, Reality Conventions, Sneraton, Elm Rd. at BWI Airport, A:$3, 10am-4pm, 301-791-8159
AUG 15, LAVALE, Comic & Baseball Card Show, Lavale Fire Hall, National Hwy., A:Free, 10am-4pm, 301-729-6424
AUG 28, SILVER SPRINGS, Jubilee Comic Convention, Armory Place, 925 Wayne Ave., A:$4, 10am-4pm, 301-292-4587

MASSACHUSETTS

AUG 1, MARLBORO, Ultimate Comic Con, Marlboro Holiday Inn, T:60 A:$3, 10am-4pm, 508-634-1274
AUG 7,8 BOSTON, Monster Modelfest '93, The 57 Park Plaza Hotel, 200 Stuart St., T:95 A:$7.50, 10am-7pm, 9am-5pm, 617-482-1800
AUG 19-22, WATERTOWN, Bill's Card Stop, Watertown Mall, 550 Arsenal St., A:Free, Mall Hours, 617-289-8662
AUG 22, BOSTON, Reality Conventions, Holiday Inn Somerville, 30 Washington ST., A:$3, 10am-4pm, 301-791-8159
AUG 22, MARSHFIELD, Comic Book Show, Marshfield Fairgrounds, Rt. 3A, T:100+ A:$5, 12noon-10pm, 617-834-6629
AUG 26-29, BILLERICA, Bill's Card Stop, Billerica Mall, 480 Boston Rd., A:Free, Mall Hours, 617-289-8662
AUG 28,29, BOSTON, Modelfest '93, 57 Park Plaza Hotel, 200 Stuart St., T:100+ A:$7, 9am-6pm, 9am-5pm, 617-944-5528

MICHIGAN

AUG 1, LANSING, Jubilee Comic Convention, Holiday Inn, 7601 W. Baginaw, A:$4, 10am-4pm, 301-292-4587
AUG 1, EAST LANSING, Spartan Comic Show, Kellogg Ctr., Michigan State Univ., Big Ten Rm., A:$1.50, 10am-4pm, 313-350-2633
AUG 1, WARREN, Airborne Comic & Card Show, V.F.W. Post 9021, 32100 Ryan, T:24 A:Free, 10am-4pm, 313-468-0954
AUG 8, ST. CLAIR SHORES, Sports & Comic Show, 11 1/2 & Jefferson VFW Bruce Post, T:40 A:Free, 10am-4pm, 313-792-9461
AUG 8, ROYAL OAK, Encore-Con Comic Show, American Legion Hall, 1815 Rochester Rd., A:$1.50, 10am-4pm, 313-350-2633
AUG 14, MIDLAND, Comic, Sports Card, Coin & Stamp Show, Ramada Inn, 1815 S. Saginaw Rd., T:20 A:Free, 10am-5pm, 517-631-4976
AUG 14, MUSKEGON, Sports and Comic Show, Aron's Restaraunt, 2511 Hall Rd., T:25 A:Free, 9:30am-4:30pm, 616-773-4031
AUG 15, SAGINAW, Comic, Sports Card, & Stamp Show, Sheraton Inn, I-675 & Tittibawasee Rd., T:20 A:Free, 10am-3pm, 517-631-4976
AUG 22, WARREN, Airborne Comic & Card Show, V.F.W. Post 9021, 32100 Ryan, T:24 A:Free, 10am-4pm, 313-468-0954
AUG 22, ROYAL OAK, Collector Mania, American Legion Hall, Rochester Rd., T:40 A:$1, 10am-4pm, 313-792-9461
AUG 29, LIVONIA, X-Trava Con Comic Show, Knights of Columbus, 19801 Farmington Rd., A:$1.50, 10am-4pm, 313-350-2633
SEPT 1, WARREN, Airborne Comic & Card Show, V.F.W. Post 9021, 32100 Ryan, T:24 A:Free, 10am-4pm, 313-468-0954
SEPT 4, MUSKEGON, Sports and Comic Show, Aron's Restaraunt, 2511 Hall Rd., T:25 A:Free, 9:30am-4:30pm, 616-773-4031
SEPT 12, KALAMAZOO, Jubilee Comic Convention, Holiday Inn (Airport), 3522 Sprinkle Rd., A:$4, 10am-4pm, 301-292-4587
SEPT 12, ROYAL OAK, Encore-Con Comic Show, American Legion Hall, 1815 Rochester Rd., A:$1.50, 10am-4pm, 313-350-2633

MINNESOTA

AUG 8, MINNEAPOLIS, Great Eastern Conventions, Marriott Bloomington, I-494 at Cedar Ave., A.$3, 10am-4pm, 908-788-6845
AUG 15, BRAINERD, Baseball & Comic Shows, Holiday Inn in Brainerd, Hwy 371 S., T:25 A:$1, 9am-4:30pm, 701-235-2562

MISSOURI

AUG 1, ST. LOUIS, Reality Conventions, Holiday Inn S., 6921 S. Lindbergh Blvd., A:$3, 10am-4pm, 301-791-8159
AUG 14, SPRINGFIELD, Comic & Card Show, Markham Inn, 2820 N. Glenstone, T:30 A:$1, 9am-4pm, 417-889-2529
AUG 15, KANSAS CITY, Comic & Card Show, Hoilday Inn, South 71 & Longview, T:20 A:$1, 10am-4pm, 816-767-1433
AUG 22, ST. LOUIS, Jubilee Comic Convention, Holiday Inn, I-270 at St. Charles Rock Rd., A:$4, 10am-4pm, 301-292-4587
AUG 22, ST. CHARLES, Baseball & Comic Show, Regency Plaza, 1450 Wall St., A:$1, 9am-3pm, 314-739-3279
AUG 29, ST. LOUIS, Great Eastern Conventions, Holiday Inn, Linbergh Exit Off I-70, A:$3.25. 10am-4pm, 908-788-6845

NEVADA

AUG 22, LAS VEGAS, Super Show IV, Riviera Hotel and Casino, 2901 S. Las Vegas Blvd., T:50 A:$3, 10am-6pm, 702-596-3235

NEW HAMPSHIRE

AUG 1, MANCHESTER, Sports Cards & Comic Book Show, Holiday Inn West, 21 Front St., T:40 A:$1, 9am-3pm, 603-425-2558
AUG 12-15, SALEM, Bill's Comic Stop, Rockingham Mall, Rt. 28, A.Free, 617-289-8662
AUG 15, SALEM, Sports Cards & Comic Book Show, Econo Lodge, 1 Keewaydin Dr., T:40 A:$1, 9am-3pm, 603-425-2558
SEPT 5, MANCHESTER, Sports Cards & Comic Book Show, Holiday Inn West, 21 Front St., T:40 A:$1, 9am-3pm, 603-425-2558

NEW JERSEY

AUG 1, HAZLET, Collectibles Showcase, Ramada Inn, Rt. 35, T:50 A:$2, 9:30am-3:30pm, 908-291-1632
AUG 1, ROCKAWAY, Guest Artists Galore!, White Meadow Temple, 153 White Meadow Rd., T:40, 10am-4pm, 201-605-8345
AUG 1, WAYNE, Wayne Collectibles Show, Co. #1 Fireman's Hall, Parish Dr., T:110 A:Free, 9am-4pm, 201-696-6217

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SHOWS & CONVENTIONS

AUG 1, CLINTON, Sports & Comic Show, Holiday Inn, Rt 173 Exit 15, T:39 A:Free, 10am-4pm, 908-479-6603
AUG 2, EDISON, Sports & Comic Show, Clarion Hotel & Towers, 2055 Lincoln Hwy.,T:22 A:$1.50, 5pm-9:30pm, 609-655-7668
AUG 3, MONTVALE, Collectible Card & Comic Show, Ramada Inn, 100 Chestnut Ridge Rd., T:50 A:$2, 5pm-10pm, 201-342-8980
AUG 4, GARFIELD, Comics & Collectibles, Boys & Girls Club, 490 Midland Ave., T:50 A:$1, 5pm-10pm, 201-340-2218
AUG 5-8, EATONTOWN, Summer Fest '93, Monmouth Community Ctr., T:50 A:$1.50, 5pm-9:30pm, 12noon-9pm, 10am-8pm, 10am-5pm, 908-972-8244
AUG 7, PARAMUS, Sports World Collectible Card & Comic Show, Sports World, 200 Rt.17N, T:65 A:Free, 10am-5pm, 201-342-8980
AUG 7, ROCHELLE, Comic & Science Fiction Show, Ramada Hotel, 375 Passaic St., T:25 A:$2, 201-368-5530 Ext. 3780
AUG 8, TINTON FALLS, Monmouth County Comics & Cards Convention, Holiday Inn, Hope Rd., T:40 A:$2, 908-269-9486
AUG 8, TOMS RIVER, Collectors Showcase, Elks Post # 1875, Washington & Clifton Ave, T:50 A:$2, 9:30am-3:30pm, 908-291-1632
AUG 8, TOMS RIVER, Comic Book Show, Elks Post #1875, Washington & Clifton Ave., T:50 A:$2, 9:30am-3:30pm, 908-291-1632
AUG 12, WOODBRIDGE, Sports & Comic Show, Budget Motor Lodge, Rt.9 N., T:25 A:$1, 5pm-9:30pm, 908-583-7915
AUG 14, HILLSBOROUGH, Cards and Comics Show, Hillsborough Fire Company #2, 375 Rt. 206, T:75 A:$1.50, 10am-4pm, 908-968-3886
AUG 15, EDISON, S A I Sports & Comic Show, Clarion Hotel & Towers, 2055 Lincoln Hwy.,T:30 A:$1.50, 9:30am-4:30pm, 609-655-7668
AUG 15, MONTVALE, Collectible Card & Comic Show, Montvale Ramada Inn, 100 Chestnut Ridge Rd., T:45 A:$2, 9:30am-4pm, 201-342-8980
AUG 15, BORDENTOWN, Four Color Comic Art Convention, Days Inn., Rt. 206 N., T:30 A:$3, 10am-4pm, 908-828-5955
AUG 19, EAST BRUNSWICK, Card & Comic Show, Mid State Bowl, Rt. 18 North, T:25 A:$1, 908-583-7915
AUG 19, WAYNE, Wayne Collectibles Show, Co. #1 Fireman's Hall, Parish Dr., T:110 A:Free, 5pm-10pm, 201-696-6217
AUG 21, TINTON FALLS, Monmouth Co. Comics & Card Show, Holiday Inn, Hope Rd., T:40 A:$2, 9:30am-4:30pm, 908-269-9486
AUG 21, EAST BRUNSWICK, Sports & Comic Show, Sheraton Inn, Exit 9 NJ TPK., T:35 A:$2, 9:30am-3:30pm, 908-525-8089
AUG 21, WAYNE, Wayne Collectibles Show, Co. #1 Fireman's Hall, Parish Dr., T:110 A:Free, 9am-4pm, 201-696-6217
AUG 22, WAYNE, Great Eastern Conventions, Ramada Inn RT 46 W., 1/2 Mi. From Willowbrook Mall, A:$2, 10am-4pm, 908-788-6845
AUG 22, TOMS RIVER, Baseball & Comic Show, Quality Inn, 815 Rt. 37 West, T:38 A:$1.50, 9:30am-4pm, 908-929-3466
AUG 22, ROBBINSVILLE, Comic & Trading Card Show, Washington Twp. Volunteer Fire Dept., Rt. 130, A:$2, 9:30am-3:30pm, 609-448-7585
AUG 28, SALEM, Sports & Comic Show, First Baptist Church, Broadway (Rt.49), T:20 A:Free, 10am-4pm, 609-935-2306
AUG 28, BAYVILLE, Fund Raiser Sports Card & Comic Show, First Aid Squad Building, Rt. 9 & Station Rd., 10am-4pm, 908-269-3123
AUG 28, UNION, Collectors Showcase, Union Boys & Girls Club, 1050 Jeanette Ave., T:45 A:$2, 9:30am-3:30pm, 908-874-4837
AUG 28, 29, S. PLAINFIELD, Cards & Comics, Middlesex Mall, Hadley & Shelton Rd., T:80 A:Free, 10am-9:30pm, 11am-5pm, 908-968-3886
AUG 29, CLINTON, Sports & Comic Show, Holiday Inn, Rt.173 Exit 15, T:39 A:Free, 10am-4pm, 908-479-6603
AUG 29, WOODBRIDGE, Reality Conventions, Sheraton, 515 Rt. 1 South, A:$3, 10am-4pm, 301-791-8159
SEPT 1, GARFIELD, Comics & Collectibles, Boys & Girls Club, 490 Midland Ave., T:50 A:$1, 5pm-10pm, 201-340-2218
SEPT 5, COLTS NECK, Sports & Comic Show, Firehouse, Conover Rd., off Rt.34, T:40+, 10am-5pm, 908-946-9620
SEPT 5, TINTON FALLS, Monmouth County Comics & Card Show, Holiday Inn, Hope Rd., T:40 A:$2, 9:30am-4:30pm, 908-269-9486
SEPT 5, WAYNE, Wayne Collectibles Show, Co. #1 Fireman's Hall, Parish Dr., T:110 A:Free, 9am-4pm, 201-696-6217
SEPT 7, MONTVALE, Collectible Card & Comic Show, Ramada Inn, 100 Chestnut Ridge Rd., T:50 A:$2, 5pm-10pm, 201-342-8980
SEPT 11, HILLSBOROUGH, Cards and Comics Show, Hillsborough Fire Company #2, 375 Rt. 206, T:75 A:$1.50, 10am-4pm, 908-968-3886
SEPT 11, NEW BRUNSWICK, Collectors Showcase, U.S. Route 1 Flea Market., T:52 A:Free, 10am-6pm, 10am-5pm, 908-238-4231

NEW YORK

AUG 1, ALBANY, Great Eastern Conventions, Holiday Inn, 205 Wolf Rd., A:$3.25, 10am-4pm, 908-788-6845
AUG 1, STONY BROOK, Baseball & Comic Show, Hoiiday Inn, 3131 Nesconset Hwy., T:20+ A:$1, 10am-4pm, 516-471-8000
AUG 1, SARATOGA SPRINGS, Comic Book Show, St Clement's School Gym, 231 Lake Ave, T:30, A:$1, 1pm-5pm, 518-584-1429
AUG 1, BROOKLYN, Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 A:Free, 10am-5pm, 718-251-2075
AUG 6, BROOKLYN, Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. 69st & 10th Ave., T:45 A:Free, 6pm-10pm, 718-251-2075
AUG 7, BROOKLYN, Comics & Collectibles, Our Lady of Grace School, 430 Avenue West, T:40 A:Free, 10am-5pm, 718-251-2075
AUG 7, BROOKLYN, The Bay Ridge Sports Card & Comic Book Show, 7604 4th Ave., T:24 A:$1, 10am-4pm, 718-967-9172
AUG 7, BAYSIDE, Sports Card & Comic Show, Adria Motor Inn., 220-33 Northern Blvd., T:60 A:Free, 10am-4pm, 718-460-9758
AUG 8, BROOKLYN, Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 A:Free, 10am-5pm, 718-251-2075
AUG 8, BELLROSE, Comic Book & Sports Card Show, V.F.W., 242-37 Braddock Ave., T:25 A:$1, 10am-5pm, 516-795-4628
AUG 8, WILLISTON, Monthly Card & Comic Show, American Legion Post #144, 730 Willis Ave., A:$1, 10am-4pm, 516-289-7398
AUG 12, DEER PARK, Baseball & Comic Show, Sons of Italy, 2075 Deer Park Ave., A:Free, 6pm-10pm, 516-289-7398
AUG 14, OZONE PARK, Card & Comic, Ozone Howard Little League Hall, 97-14 135th Dr., T:30 A:$1, 10am-10pm, 718-845-7240
AUG 14, BROOKLYN, Comics & Collectibles, Our Lady of Grace School, 430 Avenue West, T:40 A:Free, 10am-5pm, 718-251-2075
AUG 14, HAUPPAUGE, Baseball & Comic Show, Marriott Wind Watch Hotel, 1717 Motor Pky, T:40 A:$1, Day hours, 516-232-9800
AUG 14, ARMONK, Baseball & Comic Show, Ramada Inn, Rt. 22 & Interstate 684, T:36 A:$2, 914-356-6122
AUG 14, PINE BUSH, Sport Card & Comic Show, Pine Bush United Methodist Church, Rt.302, T:15 A:$1, 10am-5pm, 914-744-5099
AUG 15, NEW YORK, Great Eastern Conventions, Ramada Hotel, 33rd & 7th Ave., A:$3.25,10am-6pm, 908-788-6845
AUG 15, STATEN ISLAND, Comics, Cards & Collectibles, The Francis School, 4240 Amboy Rd., T:35-40 A:$1, 9am-4pm, 718-967-9172
AUG 15, BROOKLYN, Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 A:Free, 10am-5pm, 718-251-2075
AUG 15, FLUSHING, Comics & Sports Cards, Flushing Jewish Center, 43-00 171 St., T:45 A:$1, 516-248-4235
AUG 15, MASPETH, Baseball Card & Comic Book Show, 66-28 Grand Ave., American Legion Post #783, T:15, 9:30am-4pm, 516-474-8630
AUG 15, QUEENS, Comic & Sports Show, Flushing Jewish Center, 43-00 171 St., T:45 A:$1, 516-248-4235
AUG 18, SEAFORD, Comic & Sport Show, South Street Restaurant, 3882 Sunrise Highway, T:32 A:$1, 6pm-10pm, 516-795-4628
AUG 19, BRENTWOOD, Prime Time Card & Comic Show, V.F.W. Hall, 140 Wurz St., T:20 A:.50, 6:30pm-10:30pm, 516-666-7102
AUG 20, BROOKLYN, Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. 69st & 10th Ave., T:45 A:Free, 6pm-10pm, 718-251-2075
AUG 21, LYNBROOK, Baseball & Comic Show, St. Mary's Knights of Columbus, 78 Hempstead Ave, A:$1, 10am-4pm, 516-289-7398
AUG 21, QUEENS, Cards, Comics, Toys & Collectibles, St. Helen's School, 8309 157th Ave., T:50 A:Free, 718-251-2075
AUG 22, BROOKLYN, Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 A:Free, 10am-5pm, 718-251-2075
AUG 22, MINEOLA, Baseball Card & Comic Book Show, Knights of Columbus, 186 Jericho Tpke., T:35, 10am-4pm, 516-474-8630
AUG 22, CHESTNUT RIDGE, Baseball & Card Show, Quality Inn, 815 Rt. 37 West, T:38 A:$1.50, 908-929-3466
AUG 22, BELLMORE, Comic & Sport Show, East Bay Temple, 2569 Merrick RD., T:28 A:$1, 10am-4pm, 516-795-4628
AUG 26, OCEANSIDE, All Sports Card Show, Rocky Marciano Lodge, 3015 Long Beach Rd., A:Free, 6pm-10pm, 516-289-7398
AUG 28, BROOKLYN, Comics & Collectibles, Our Lady of Grace School, 430 Avenue West, T:40 A:Free, 10am-5pm, 718-251-2075
AUG 28, STONY BROOK, Baseball & Comic Show, Holiday Inn, 3131 Nesconset Hwy., T:20+ A:$1, 10am-4pm, 516-471-8000
AUG 29, ARMONK, Baseball & Comic Show, Ramada Inn, Rt. 22 & Interstate 684, T:36 A:$2, 914-356-6122
AUG 29, REGO PARK QUEENS, Comic & Sport Show, Rego Park Jewish Center, 97-30 Queens Blvd., T:32 A:$1, 516-795-4628
AUG 29, OZONE PARK, Card & Comic Show, Gordon Webster Legion Hall, 107-14 Rockaway Blvd., T:45+ A:$1, 10am-4pm, 718-845-7240
AUG 29, BROOKLYN, Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 A:Free, 10am-5pm, 718-251-2075
SEPT 3, BROOKLYN, Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. 69st & 10th Ave., T:45 A:Free, 6pm-10pm, 718-251-2075
SEPT 4, QUEENS, Cards, Comics, Toys & Collectibles, St. Helen's School, 8309 157th Ave., T:50 A:Free, 718-251-2075
SEPT 4, BAYSIDE, Sports Card & Comic Show, Adria Motor Inn., 220-33 Northern Blvd., T:60 A:Free, 10am-4pm, 718-460-9758
SEPT 5, STONY BROOK, Baseball & Comic Show, Holiday Inn, 3131 Nesconset Hwy, T:20+ A:$1, 10am-4pm, 516-471-8000
SEPT 5, BROOKLYN, Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 A:Free, 10am-5pm, 718-251-2075
SEPT 5, SARATOGA SPRINGS, Comic Book Show, St. Clement's School Gym, 231 Lake Ave, T:30 A:$1, 1pm-5pm, 518-584-1429
SEPT 9, DEER PARK, Baseball & Comic Show, Sons of Italy, 2075 Deer Park Ave., A:Free, 6pm-10pm, 516-289-7398
SEPT 11, BROOKLYN, The Bay Ridge Sports Card & Comic Book Show, 7604 4th Ave., T:24 A:$1, 10am-4pm, 718-967-9172
SEPT 11, BROOKLYN, Comics & Collectibles, Our Lady of Grace School, 430 Avenue West, T:40 A:Free, 10am-5pm, 718-251-2075
SEPT 11, HAUPPAUGE, Baseball & Comic Show, Marriott Wind Watch Hotel, 1717 Motor Pky, T:40 A:$1, 10am-4pm, 516-232-9800
SEPT 11, OZONE PARK, Card & Comic, Ozone Howard Little League Hall, 97-14 135th Dr., T:30 A:$1, 10am-10pm, 718-845-7240
SEPT 12, FLUSHING, Comics & Sports Cards, Flushing Jewish Center, 43-00 171 St., T:45 A:$1, 516-248-42355,
SEPT 12, ROCKVILLE CENTRE, Baseball & Comic Show, Holiday Inn, 173 Sunrise Hwy, A:Free, 10am-5pm, 516-678-1300
SEPT 12, WILLISTON, Monthly Card & Comic Show, American Legion Post #144, 730 Willis Ave., A:$1, 10am-4pm, 516-289-7398

NORTH CAROLINA

AUG 8, RALEIGH, Raleigh Comic Con, Holiday Inn, 2815 Capital Blvd., T:26 A:Free, 10am-4pm, 919-790-9026
AUG 14, BURLINGTON, Comics & Racing Show, Ramada Inn, 2703 Ramada Rd., T:37 A:$1.50, 9am-4pm, 804-231-1969
AUG 15, FAYETTEVILLE, Comic & Racing Show, Howard Johnson's, Cedar Creek Rd., T:37 A:$1.50, 9am-4pm, 804-231-1969
AUG 15, WILMINGTON, Cape Fear Promo Comics & Car Show, Elks Lodge 5102 Oceander Dr., T:45 A:$1, 10am-5pm, 919-350-0152
AUG 20-22, RALEIGH, North Carolina State Fairgrounds, Exit 289 I-40, T:125 A:$2, Fri:3pm-8pm, Sat&Sun: 10am-4pm, 804-293-3860
AUG 21,22, NAGS HEAD, Outer Banks Comic & Card Show, U.S. 158 Bypass, Mile Post 14, T:30 A:Free, 10am-10pm, 804-340-1087
AUG 21,22, RALEIGH, Dixie Comic Show, North Carolina State Fairgrounds, T:100+ A:$3, 9am-5pm, 919-772-5070
AUG 22, RALEIGH, Reality Conventions, Holiday Inn North, 2815 Capital Blvd., A:$3, 10am-4pm, 301-791-8159
AUG 27-29, WILMINGTON, Card & Comic Show, Independence Hall, 100 Oleander Dr., T:50, Mall Hours, 803-626-2788
AUG 28, GREENSBORO, Reality Conventions, Howard Johnson's Plaza, I-40 Exit 213, A:$3, 10am-4pm, 301-791-8159
AUG 28, GREENSBORO, Comic & Racing Show, Howard Johnson, 415 Swing Rd., T:35 A:$1.50, 9am-4pm, 804-231-1969
AUG 29, DURHAM, Comics and Racing Show, Hoiiday Inn-West, 3460 Hillsboroygh Rd., T:33 A:$1.50, 9am-4pm, 804-231-1969
AUG 29, CHARLOTTE, Reality Conventions, Ramada Central, 515 Clanton Rd., A:$3, 10am-4pm, 301-791-8159
SEPT 4-6, GREENSBORO, Card & Comic Show, Greensboro Coliseum, T:125 A:$2, Fri: 10am-5pm, Sat & Sun: 10am-4pm, 804-293-4412
SEPT 5, RALEIGH, Comics & Sports Show, N. Raleigh Hilton, 3415 Old Wake Forest Rd., T:50 A:$1.50, 9am-4pm, 804-231-1969
SEPT 11, BURLINGTON, Comic & Sports Show, Ramada Inn, 2703 Ramada Rd., T:37 A:$1.50, 9am-4pm, 804-231-1969

NORTH DAKOTA

AUG 28,29, BISMARCK, Baseball & Comic Show, The Radisson Inn, 800 South 3rd.St., T:35, 9am-5pm, 10am-4:30pm, 701-235-2562

OHIO

AUG 1, NILES, Wild Will's Collectible Convention, Eastwood Mall, T:50 A:free, noon-5pm, 412-342-7067
AUG 7, AKRON, Absolutely Amazing Comics, Willard United Church of Christ, 742 Johnson St., T:29 A:Free, 10am-5pm, 216-896-2158
AUG 14, AKRON, Reality Conventions, Days Inn, 3150 W. Market St., A:$3, 10am-4pm, 301-791-8159
AUG 14,15, CLEVELAND, Card & Comic Show, Tri-City Senior Crt, 16699 Bagley Rd., T:50 A:Free, 10am-5pm, 216-243-5748
AUG 15, SANDUSKY, Monthly Comic Book & Sportscard Show, Sheraton Inn, Rt. 250, T:40 A:Free, 10am-4pm, 419-433-3431
AUG 15, WAPAKONETA, Sports Card & Comic Book Show, Holiday Inn, Bellefontaine Ave., T:25 A:.50, 10am-4pm, 419-738-9481
AUG 15, CLEVELAND, Reality Conventions, Marriott Airport, 4277 W. 150th St., A:$3, 10am-4pm, 301-791-8159
AUG 15, TOLEDO, Toledo Comic Book Show, Ramada Hotel, 2340 Reynolds Rd., A:$1.50, 10am-4pm, 313-350-2633
AUG 22, AMHERST, Sports Card & Comic Book Show, Amherst American Legion, Middle Ridge Rd., T:33 A:Free, 10am-4pm, 216-839-2737
AUG 28, CINCINNATI, Jubilee Comic Convention, Holiday Inn, I-275 & US 42, Exit 46, A:$4, 10am-4pm, 301-292-4587
AUG 28, DAYTON, Reality Conventions, Holiday Inn S., Dryden Rd., A:$3, 10am-4pm, 301-791-8159
AUG 29, COLUMBUS, Jubilee Comic Convention, Holiday Inn East I-70, Hamilton Rd., A:$4, 10am-4pm, 301-292-4587
AUG 29, COLUMBUS, Reality Conventions, Sheraton, 2124 S. Hamilton Rd., A:$3, 10am-4pm, 301-791-8159
SEPT 11, AKRON, Jubilee Comic Convention, Holiday Inn (Fairlawn), 4073 Medina Rd., A:$4, 10am-4pm, 302-292-4587
SEPT 11,12, COLUMBUS, Comic & Card Show, Ohio State Fairgrounds Multi-Purpose Bldg., T:640 A:$4, 412-539-8821
SEPT 12, COLUMBUS, Card & Comic Show, Aladdin Temple, Shrine Mosque Exit 32, T:450 A:$4, 10am-4pm, 412-539-8821

OREGON

AUG 21, ASTORIA, Comic & Sports Show, Red Lion, T:30 A:Free, 10am-4pm, 503-861-2322
AUG 27-29, PORTLAND, Sport & Comic Show, Jantzen Beach Ctr Mall, T:45 A:Free, Fri:10am-9pm, Sat:10am-6pm, Sun:11am-6pm, 206-820-0218

PENNSYLVANIA

AUG 1, PHILADELPHIA, Cards & Comics Show, Armory, Roosevelt Blvd (US-1) & Southampton Rd., T:165 A:Free, 10am-5pm, 215-750-8483
AUG 1, PITTSBURGH, Reality Conventions, Greentree Marriott, 101

SHOWS & CONVENTIONS

Marriott Dr., A:$3, 10am-4pm, 301-791-8159
AUG 1, PHILADELPHIA, Great Eastern Conventions, City Line Holiday Inn, City Ave., A:$3.25, 10am-4pm, 908-788-6845
AUG 1, ERIE, Comicquest Show, Avalon Hotel, 16 W. 10th St., A:$2 10am-4pm, 215-433-5223
AUG 6-8, CONNELLSVILLE, Sports & Comic Show, Laurel Mall, Rte 119, T:28, Mall Hours, 412-483-4492
AUG 6-8, YORK, Card & Comic Show, W. Manchester Mall, Rte. 30 W. York, T:80 A:Free, Mall Hours, 814-472-2390
AUG 7, TRENOSE, Card & Comic Show, Ramada Hotel, Rt. 1 & Old Lincoln Hwy., A:$1, 10am-4pm, 215-968-8577
AUG 7, HARRISBURG, Reality Conventions, Best Western, I-83 Exit 18A, A:$3, 10am-4pm, 301-791-8159
AUG 8, PITTSBURGH, Great Eastern Conventions, Sheraton, at Station Square, A:$3, 10am-4pm,908-788-6845
AUG 13,14, CHAMBERSBURG, Trading Card & Comic Show, I-81 Scotland Exit, T:45 A:Free, Mall Hours, 814-472-2390
AUG 14, PHILADELPHIA, Reality Conventions, Sheraton NE., 9461 Roosevelt Blvd., A:$3, 10am-4pm, 301-791-8159
AUG 14, LANGHORNE, Sports, Cards & Comic Show, Sheraton Bocks County, 400 Oxford Valley Rd., A:$1, 10am-4pm, 215-968-8577
AUG 15, CHAMBERSBURG, Trading Card & Comic Show, I-81 Scotland Exit, T:45 A:Free, Mall Hours, 814-472-2390
AUG 15, ANN ARBOR, Comicquest Show, Ann Arbor Holiday Inn E., 2900 Jackson Rd., A:$2, 10am-4pm, 215-333-5223
SEPT 12, PHILADELPHIA, Great Eastern Conventions, City Lane Holiday Inn, City Ave at Exit 33, A:$3.25, 908-788-6845

RHODE ISLAND

AUG 8, PROVIDENCE, Providence Pro Con, Holiday Inn, Atwells Ave., T:55 A:$1.50, 10am-4pm, 401-728-8577
AUG 12, LINCOLN, Comic Book & Baseball Show, Lonsdale Fire Hall, 224 Front St., T:30 A:$1, 6pm-10pm, 401-763-8013
AUG 19, WOONSOCKET, Sports & Comic Show, Elks Hall, 380 Social St., T:40 A:$1, 6pm-10pm, 401-765-0934
SEPT 9, LINCOLN, Comic Book & Baseball Show, Lonsdale Fire Hall, 224 Front St., T:30 A:$1, 6pm-10pm, 401-763-8013
SEPT 12, WARWICK, Collectors Show, Howard Johnson Lodge, 20 Jefferson Blvd., T:60 A:$1, 10am-4pm, 401-944-8334

SOUTH CAROLINA

AUG 6-8, FLORENCE, Heroes Hangout Card & Comic Show, Magnolia Mall, 2701 David McLead Blvd., T:50, Mall hours, 803-826-2788
AUG 21, COLUMBIA, Reality Conventions, Quality Inn, Broad River Rd., A:$3, 10am-4pm, 301-791-8159
AUG 22, CHARLESTON, Reality Conventions, Holiday Inn Mt. Pleasant, U.S. 17 N., A:$3, 10am-4pm, 301-791-8159

TENNESSEE

AUG 7, CHATTANOOGA, Comic Book Show, Days Inn, I-75 E Ridge, A:$1, 9am-4pm, 205-881-6222
AUG 14, MEMPHIS, Card & Comic Show, Bartlett United Church, 3676 Stage Rd., T:30 A:50¢, 10am-5pm, 901-867-3786
AUG 14, MURFREESBORO, Baseball, Racing & Comic Show, Days Inn, U.S. 2315, T:40 A:Free, 8am-4:30pm, 615-893-1140
AUG 14,15, NASHVILLE, Legend Show, Shoney Inn, 2430 Music Valley Dr., T:20 A:$3, 10am-6pm, 10am-5pm, 706-234-6210
AUG 21, KNOXVILLE, Legend Show, Holiday Inn, I-75 & Merchants Rd., T:26, 10am-5pm, 706-234-8210
AUG 27-29, NASHVILLE, Legends Show, Shoney's Inn, 2430 Music Valley Drive, T:20, Fri & Sat 10am-7pm, Sun 10am-5pm, 706-284-8210
AUG 28, MEMPHIS, Reality Conventions, Memphis Airport Hotel, 2240 Democrat Rd., A:$3, 10am-4pm, 301-791-8159
AUG 29, NASHVILLE, Reality Conventions, Ramada Inn, 797 Briley Plwy., A:$3, 10am-4pm, 301-791-8159
SEPT 12, NASHVILLE, Blow-Out Comic & Card Show, Airport Inn, Briley Pkwy., T:50 A:$1.50, 9am-5pm, 615-952-4168

TEXAS

AUG 1, CORPUS CHRISTI, Sports & Comics Show, Bayfront Plaza, 1091 N. Shoreline Blvd., T:60 A:$2, 10am-5pm, 512-241-1019
AUG 5, HOUSTON, Cards & Comic Mini Show, Championship Sports, 8508 W. Bellfort., T:4 A:Free, 7pm-10pm, 713-981-8800
AUG 6-8, ARLINGTON, Memorabilia Expo, Arlington Convention Ctr., T:225 A:$3.50, 3pm-9pm, 10am-6pm, 10am-5pm, 817-557-2208
AUG 7,8, HOUSTON, Comic Book Festival, Univ. of Houston, University Center, T: 80 A:$8, 10am-6pm, 11am-5pm, 713-550-9995
AUG 8, SAN ANTONIO, Baseball & Card Show, Holiday Inn NW Loop 410, 3233 NW Loop, T:45 A:$1, 10am-5pm, 713-589-9600
AUG 8, HOUSTON, Card & Comic Auction, Championship Sports, 8508 W. Bellfort., A:$2, 5pm-9:30pm, 713-981-8800
AUG 15, HOUSTON, Comic & Card Show, Marriott Astrodome Hotel, 2100S. Braeswood., T:35 A:$2, 10am-5pm, 713-981-8800
AUG 15, HOUSTON, Card & Comic Show, Holiday Inn S.W., 11160 S.W. Frway at Beltway 8, T:40 A:$2, 10am-5pm, 409-295-4353
AUG 15, SAN ANTONIO, Card & Comic Show, Wyndham Hotel, I-10 and Wurzbach Rd., T:45 A:41, 10am-5pm, 409-295-4353
AUG 15, HOUSTON, Comic Carnival '93, Holiday Inn Hobby, 9100 Gulf Frwy., T:85 A:$4, 10:30am-5:30pm, 713-659-1210
AUG 21, DALLAS, Rookie's Card & Comic Show, Marriott Hotel, 7750 LBJ Fwy., T:40 A:$1, 9am-4pm,. 214-840-3670
AUG 21,22, LIVINGSTON, Comic & Sports Show, VF Outlet Mall, 440 U.S. Hwy 59 Loop S., T:20 A:Free, 9am-5:30pm, 409-291-0583
AUG 22, AUSTIN, Card & Comic Show, Embassy Suites Hotel, 5901 N. I-35, T:45 A:$1.50, 10am-5pm, 409-295-4353
AUG 22, SAN ANTONIO, Comic & Baseball Show, Wyndham Hotel, I-10 & Wurzbach, T:40 A:$1, 10am-5pm, 713-449-8511
AUG 26, HOUSTON, Sport & Comics Mini Show, Championship Sports, 8508 W. Bellfort, T:4 A:Free, 7pm-10pm, 713-981-8800
AUG 28, SAN ANTONIO, Card & Comic Show, Wyndham Hotel, I-10 and Wurzbach, T:45 A:$1, 10am-5pm, 409-295-4353
AUG 29, HOUSTON, Cards & Comic Auction, Championship Sports, 8508 W. Bellfort, A:$2, 5pm-9:30pm, 713-981-8800
AUG 29, HOUSTON, Card & Comic Show, Marriott Westside, 13210 Katy Frwy Exit Eldridge, T:45 A:$2, 10am-5pm, 409-292-4353
AUG 29, SAN ANTONIO, Sports & Comic Show, Wyndham Hotel, I-10 & Wurzbach Rd., T:40 A:$1, 10am-5pm, 210-431-0737
AUG 29, AUSTIN, Sports & Comic Show, Embassy Suites Hotel, 5901 N. I-H 35, T:50 A:$1.50, 10am-5pm, 512-320-0242

VERMONT

SEPT 12, WINOOSKI, Non-Sports Card & Comic Book Show, National Guard Armory, La Fountain St., T:50+ A:50¢, 10am-4pm, 802-434-4746

VIRGINIA

AUG 1, RICHMOND, Card & Comic Fest, Southpark Mall, T:55 A:Free, Mall Hours, 804-674-5480
AUG 1, ALEXANDRIA, Comic & Racing Show, Quality Inn, 6461 Edsall Rd., T:30 A:$1.50, 9am-4pm, 804-231-1969
AUG 7, NEWPORT NEWS, Peninsula Sports & Comic Show, Ramada Inn, I-64 & J Clyde Morris Blvd., T:20 A:Free, 9am-5pm, 804-693-9231
AUG 7, ROANOKE, Card & Comic Show, Roanoke Civic Center, Exit 4E, T:85 A:$1.50, 10am-5pm, 804-293-3860
AUG 7, FREDERICKSBURG, Comic & Racing Show, Best Western, 543 Warrenton Rd., T:29 A:$1.50, 804-231-1969
AUG 7,8, VIRGINIA BEACH, Non-Sport Card & Comic Show, Witchduck Plaza, T:40 A:Free, 10am-5pm, 804-471-4958
AUG 14,15, VIRGINIA BEACH, Great American Outlet XXII, Great American Outlet Mall, 3750 Virginia Beach Blvd., T:65 A:Free, 10am-4pm, 11am-5pm, 804-474-0434
AUG 15, TYSONS CORNER, Comic & Non-Sports Show, Ramada Hotel, 7801 Leesburg Pike, T:65 A:$2, 10am-4pm, 703-503-5834
AUG 15, NORFOLK, Mid-Month Collectors Show, Sheraton Inn, Military Circle Mall, T:18 A:Free, 10am-8pm, 804-463-2904
AUG 15, RICHMOND, Reality Conventions, Holiday Inn Crossroads, 2000 Staples Mill Rd., A:$3, 10am-4pm, 301-791-8159
AUG 21, RICHMOND, Comic & Racing Show, Comfort Inn, 3200 W. Broad St., T:32 A:$1.50, 9am-4pm, 804-231-1969
AUG 21, ALEXANDRIA, Reality Conventions, Howard Johnson's, 5821 Richmond Hwy., A:$3, 10am-4pm, 301-791-8159
AUG 22, VIENNA, Reality Conventions, Tysons Corner Marriott, 8028 Leesburg Pike, A:$3, 10am-4pm, 301-791-8159
AUG 24-26, VIRGINIA BEACH, Hobby Show, Civic Center, 19th St. & Pacific House, T:100 A:$2, 11am-9pm, 304-263-9501
AUG 27-29, NEWPORT NEWS, Merlin Con 5, Patrick Henry Mall, Jefferson Ave., T:75 A:Free, Fri & Sat 10am-9pm, Sun 12:30pm-5:30pm, 804-857-0120
AUG 29, RICHMOND, Jubilee Comic Convention, Holiday Inn, 6531 W.Broad St., A:$4, 10am-4pm, 301-292-4587
SEPT 3-5, NORFOLK, Mid-Month Collectors Show, Military Circle Mall, T:65 A:Free, Fri & Sat 10am-9pm, Sun noon-5pm, 804-463-2904
SEPT 4, FREDERICKBURG, Comic & Sports Show, Best Western, 543 Warrenton Rd., T:29 A:$1.50, 9am-4pm, 804-231-1969
SEPT 4-6, HAMPTON, Sports, Racing & Comic Show, New Market Fair Mall, Mercury Blvd., T:70, Sat:10am-9pm, Sun: noon-5pm, Mon: Mall Hours, 804-693-9231
SEPT 12, ALEXANDRIA, Card & Comic Show, Quality Inn, 6461 Edsall Rd., T:30 A:$1.50, 9am-4pm, 804-231-1969
SEPT 12, VIRGINIA BEACH, Jubilee Comic Convention, Pavilion Convention Center, 1000 19th St., A:$4, 10am-4pm, 301-292-4587

WASHINGTON D.C.

AUG 22, WASHINGTON, Great Eastern Convention, Tyson's Coner Ramada Hotel, Exit 10 off Rt 495, A:$3.25, 10am-4pm, 908-788-6845

WASHINGTON

AUG 4, BOTHELL, Sports & Comic Show, Knights of Columbus Hall, 24323 Bothell Hwy., T:22 A:Free, 6pm-9pm, 206-820-0218
AUG 6-8, EVERETT, Sports & Comic Show, Everett Mall, Exit 189 off I-5., T:35 A:Free, Fri: 9:30am-9pm, Sat: 9:30am-9pm, Sun: 11am-6pm, 206-820-0218
AUG 6-8, KIRKLAND, Sport & Comic Show, Totem Lake Mall, Exit 20B, T:50 A:Free, Fri & Sat:10am-9pm, Sun:11am-5pm, 206-820-0218
AUG 7, SNOHOMISH, Kramers Kard & Komic Konvention, Snohomish Sports Ctr., 511 Maple, T:50 A:$1, 10am-4pm, 206-568-2368
AUG 11, BOTHELL, Sports & Comic Show, Knights of Columbus Hall, 24323 Bothell Hwy., T:22 A:Free, 6pm-9pm, 260-820-0218
AUG 14,15, RENTON, Sports & Comic Show, Renton Ctr Mall, 446 Hardle Ave S.W., T:35 A:Free, Sat:10am-7pm, Sun:11am-6pm, 206-820-0218
AUG 14,15, SEATTLE, Card & Comic Show, N. Seattle Chrysler-Plymouth Showroom, 13700 Aurora Ave N., T:35 A:Free, Sat:10am-7pm, Sun:11am-6pm, 206-820-0218
AUG 18, BOTHELL, Cards & Comic Show, Knights of Columbus Hall, 24323 Bothell Hwy.,T:22 A:Free, 6pm-9pm, 206-820-0218
AUG 22, SNOHOMISH, Kramers Kards & Komic Konvention #7, Snohomish Sports Crt., 511 Maple, T:40 A:Free, 206-568-2368
AUG 25, BOTHELL, Sports & Comic Show, Knights of Columbus Hall, 24323 Bothell Hwy., T:22 A:Free, 6pm-9pm, 206-820-0218

WEST VIRGINIA

AUG 8, PARKERSBURG, Marietta Comic Book Convention, Hoilday Inn, I-77 Exit 176, T:40 A:$2, 10am-4pm, 216-499-6056
SEPT 12, CHARLESTON, W. Virginia Comic Con, Holiday Inn- Heart O' Town, Washington at Broad St., T:33 A:$2, 10am-4pm, 216-499-6056

WISCONSIN

AUG 19-22, MILWAUKEE, Gen-Con Game Fair, Mecca Convention Ctr. B:300 A:$10, 414-248-3625
AUG 22, MILWAUKEE, Fantasticon 10, Sheraton, 2303 N. Mayfair Rd., A:$3, 414-871-1502
AUG 29, MILWAUKEE, Fantasticon Show, Sheraton-Mayfair Hotel, 2303 N. Mayfair Rd., A:$3, 414-871-1502
AUG 29, MADISON, Madcity Comic Show, Howard Johnson, 525 W. Johnson St., T:32 A:$1, 10am-4pm, 414-351-1719
SEPT 12, MILWAUKEE, Brewcity Comic Show, Red Carpet Regency Lanes, 6014 N. 76th St., T:42 A:$1, 414-351-1719

HEY

Having a Comic Book show? Convention listings in the Wizard Show Calendar are

FREE

SEND US:
NAME OF THE SHOW, DATE AND HOURS, CITY, STATE & ADDRESS, # OF TABLES & PRICES, ADMISSION CHARGE, CONTACT NAME AND TELEPHONE NUMBER.

SEND TO:
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CHESTNUT RIDGE, NY 10977
FAX: (914) 426-6071

For certainty of placement, send information 6 weeks prior to month of show (comic book shows *only*). If possible, do not leave out any information. Shows missing Date, City or State information will not be listed. *Do not send flyers.* Ad rates available upon request. *PLEASE PRINT CLEARLY.*

chill and serve!

Chill the block wearing this **killer baseball hat!** Dynamite Wizard logo is embroidered forever in blinding pink, purple and yellow on a solid navy or black wool, fully vented cap. Green visor inside panel, double-stitched, reinforced extra-heavy construction. You won't wear this baby out. 1 size fits all.

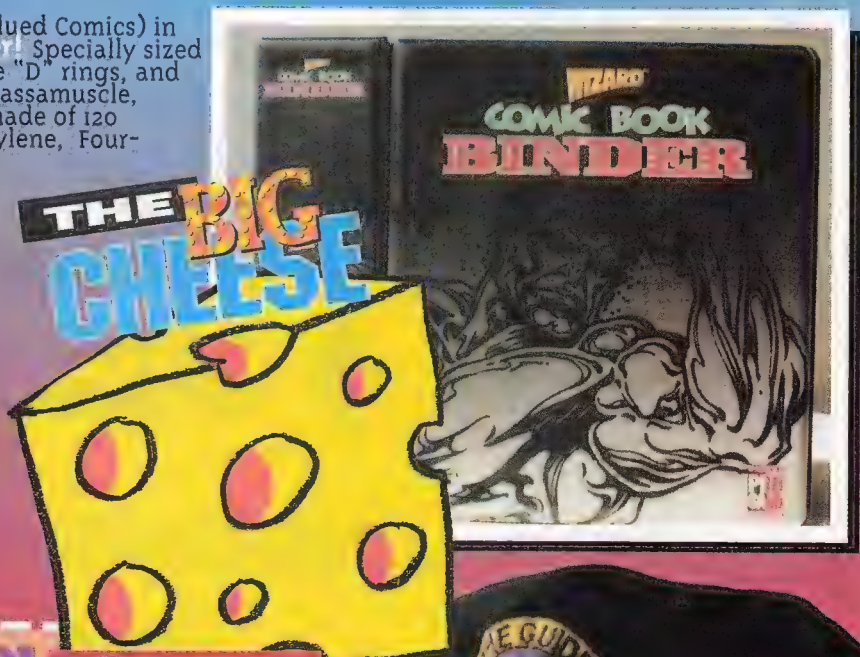
WIZ-A341 Baseball hat.....**$12.95** US

Serve up your MVC's (Most Valued Comics) in this Brute of a **Comic Binder!** Specially sized for comics with 3" spine, huge "D" rings, and features Bart Sears' original massamuscle, Brute. Plus 25 binder pages made of 120 micron-thick virgin polypropylene. Four-color, the Wizard binder is a very cool home for your valuable issues!

WIZ-S012
Wizard Binder... **$11.95** US

BIG CHEESE TEE's!
(Too late for pictures). Be your own Big Cheese in this exclusive 100% cotton, top-quality, hard-chargin' tee! Full color Cheese artwork covers the whole shirt in those quiet, wimpy colors you've come to love us for! Sm., Med., Lg., or X-Lg.

WIZ-A339
Big Cheese Tee's....**$13.95** US



WIZARD™ COOL STUFF

Name

Address

City State Zip

Item (#)	Size	Color	Quantity	Cost	Subtotal

Total merchandise: $

Shipping & handling $1.95 + 50¢ ea. addt'l item* $

Total enclosed $

*$1.95 for 1st item plus 50¢ for each additional item
Can/Foreign shipping add $2.00 plus $1.00 for each additional item
U.S. FUNDS ONLY! Check or Money Order
Send it to: **The Wizard Vault, P.O. Box 531, Monsey, NY 10977**

HARD CASE

LIVE & in YOUR FACE

CONTEST

What does Hardcase do when he's not crushing the bad guys? He stars in movies. And now, because of a very special arrangement, Hardcase has agreed to make available an unedited (parental guidance is recommended), rarely seen copy of one of the trailers of his movies. But that's not all! In addition to the trailer, the tape contains "The Making of...", a bloopers reel from the shoot, interviews with writer James Hudnall and other Ultraverse creators, and a preview of upcoming Ultraverse titles. Now, this, along with some really rare editions of the three first Ultraverse titles (*Prime*, *Hardcase* and *The Strangers*) are being offered by Malibu Comics through this exclusive contest, A *Wizard* exclusive!
So what exactly can you win?
Well, let's see...

GRAND PRIZE

The five (5) Grand Prize Winners will receive a VHS copy of this special edition video PLUS hologram cover editions of *Hardcase* #1, *Prime* #1 and *The Strangers* #1.

FIRST PRIZE

One hundred (100) First Prize Winners will receive VHS copies of the special edition video.

Okay, sounds cool, but what do you have to do? Answer a dozen tough questions? Mail in the clip-out coupons from a dozen different books? Heck, no! Just fill out the form over there (or use a postcard) and mail it!

ALL ENTRIES MUST BE RECEIVED BY SEPTEMBER 19, 1993

HARDCASE LIVE & in YOUR FACE

NAME: _____

STREET: _____

CITY _____ STATE ZIP: _____

AGE: _____

SEND TO:
Malibu Hardcase Code
P.O. Box 5001
Monsey, N.Y. 10952-8001

No purchase necessary. Contest is open to anyone except employees of Malibu Comics, Wizard Press, their immediate families, and that annoying Gareb Shamus guy. Print your name, address, city, state, zip code, telephone number with area code, and the name of the store where you purchase your comics, and the Malibu Hardcase Code on an "Official Entry Form", a 3x5 index card, or a standard postcard. Enter as many times as you like. Mail each entry individually to "Malibu Hardcase Code" Contest, P.O. Box 5001, Monsey, NY 10952-8001. No mechanical reproductions will be accepted. All entries become property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the name of the prize winners and are not transferable. Only one prize winner per household. Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof. All entries must be received at contest headquarters by September 19, 1993. Wizard Press is not responsible for lost, late, misdirected or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly-completed entry forms received at contest headquarters. The random drawing will be conducted on September 20, 1993 by Wizard Press.
For a list of winners, available after October 1, 1993, send a stamped, self-addressed envelope to "Malibu Hardcase Code Winners," P.O. Box 5001, Monsey, NY 10952-8001.

HARDCASE AND THE MALIBU LOGO ™ & © 1993 MALIBU.

TAKE A TRIP BACK IN TIME!

...NOT *THAT* FAR!

ACT NOW! THERE'S MORE WHERE THESE CAME FROM, BUT ONLY WHILE SUPPLIES LAST!!!

WIZARD BACK ISSUES

Wizard #12
Hot Jim Lee WildC.A.T.s cover! Jim Lee on X-Men, WildC.A.T.s and granola (wha...?)! Jim Valentino on that mysterious Shadowhawk guy! Kevin Eastman gabs about the future of Tundra (boy, if he only knew...), Batman: the Animated Series previewed, and more, more, more!

Wizard #13
Smokin' Ghost Rider cover by Nelson! Joe Jusko on Marvel Masterpieces and weightlifting! Nelson speaks out! The birth of the Spirits of Vengeance! Mr. T hugs Gareb, and mucho, mucho más!

Wizard #21
Sizzlin' Jae Lee Youngblood cover! Rob Liefeld on why all his books are so gosh-darn tardy! Jae Lee on his dark, creative soul (?)! What to look for in autographed comics! The history of Star Trek in comics, a look at the Comics Code Authority, and heck, loads more!

1992 Special
Unbelievable quadruple gatefold cover by McFarlane, Lee, Liefeld, Silvestri, Portacio, Valentino and Larsen (it has to be seen to be believed)! Stan Lee on the Marvel Universe! Comicdom's most underrated talent! The hottest women in comics! Plus tons more!

Here's my thing. Put the Wizards in the mail!

Name _____

Street _____

City _____ State _____ Zip _____

- ✓ Issue #1-$8.00
- ✓ Issue #2-$7.50
- ✓ Issue #3-$6.50
- ✓ Issue #4-$6.25
- ✓ Issue #5-$6.25
- ✓ Issue #8-$6.50
- ✓ Issue #10-$7.50
- ✓ Issue #11-$8.50
- ✓ Issue #12-$6.25
- ✓ Issue #13-$6.25
- ✓ Issue #14-$6.25
- ✓ Issue #15-$6.25
- ✓ Issue #16-$6.25
- ✓ Issue #17-$5.25
- ✓ Issue #18-$5.25
- ✓ Issue #19-$5.25
- ✓ Issue #20-$5.25
- ✓ Issue #21-$5.25
- ✓ Issue #22-$5.25
- ✓ Issue #23-$5.50
- ✓ Issue #24-$5.50
- ✓ Issue #1 San Diego Comic Con Edition-$12.00
- ✓ 1992 Special-$15.00
- ✓ 1992 Special- $22.95 with SAN DIEGO COMIC CON sticker
- ✓ Wizard's 100 Most Collectible Comics- $5.00
- ✓ Wizard's Superman Tribute- $5.00

Total charges for back issues $_____

+ Shipping and handling $_____

TOTAL enclosed $_____

PAYMENT MUST BE IN U.S. DOLLARS. ADD SHIPPING & HANDLING: $2.50/FIRST BOOK U.S. ADDRESS, ($4.50/FIRST BOOK FOREIGN ADDRESS), PLUS $ 50 FOR EACH ADD'L. BOOK. PRICES VALID UNTIL 8/31/93.

Please charge $_____ to my: ✓ VISA ✓ MasterCard

Cardholder name: _____

Account # _____

Expiration date: _____

Signature: _____

Telephone Number: _____

SEND THIS FORM OR A COPY ALONG WITH A CHECK OR MONEY ORDER TO: WIZARD PRESS BACK ISSUE DEPT.; P.O. BOX 434; MONSEY, NY 10952-0434

W I Z A R D T O P T E N

top ten reasons iron man could beat the x-men

10 Tony Stark could buy the X-Mansion and have the X-Men evicted and arrested—fight's over.

9 He's got them cool beam-thingies.

8 Because with great power comes great responsibility.

7 Nobody likes a smelly mutie.

6 He's really nice and shiny.

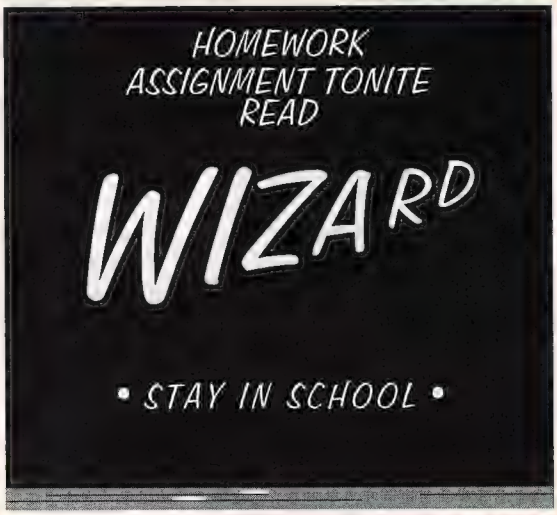
5 Because Ms. Arbogast would want it that way.

4 Iron Man's fought Galactus, while the only X-Man who fought Galactus was Dazzler—and she's not with the X-Men anymore.

3 Iron Man's titles far outsell the X-Men's titles.

2 Who really cares?

1 The X-Men's mentor is this bald guy—c'mon, bald people never win.



W I Z A R D M A G A Z I N E

The voice of the comic book industry: fans, collectors, artists, writers, publishers, distributors and store owners turn to Wizard for the inside track!

SPECIAL THANKS

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Tempe, AZ 85281

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Champaign, IL 61820

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Gary Guzzo
Marvel Comics

Patricial Jeres
DC Comics

Alan Payne
Malibu Comics

Jim Perham
Valiant

Clark Smith
Defiant

Peter Stone
Continuity Comics

Kyle Zimmerman
Image Comics

And a very special thanks to everyone we missed, and to all the readers out there who helped make *Wizard* the #1 Guide to Comics!

CORRECTION

The Gold Key article that was originally solicited for Wizard *#25 will be featured in a future issue of* Wizard.

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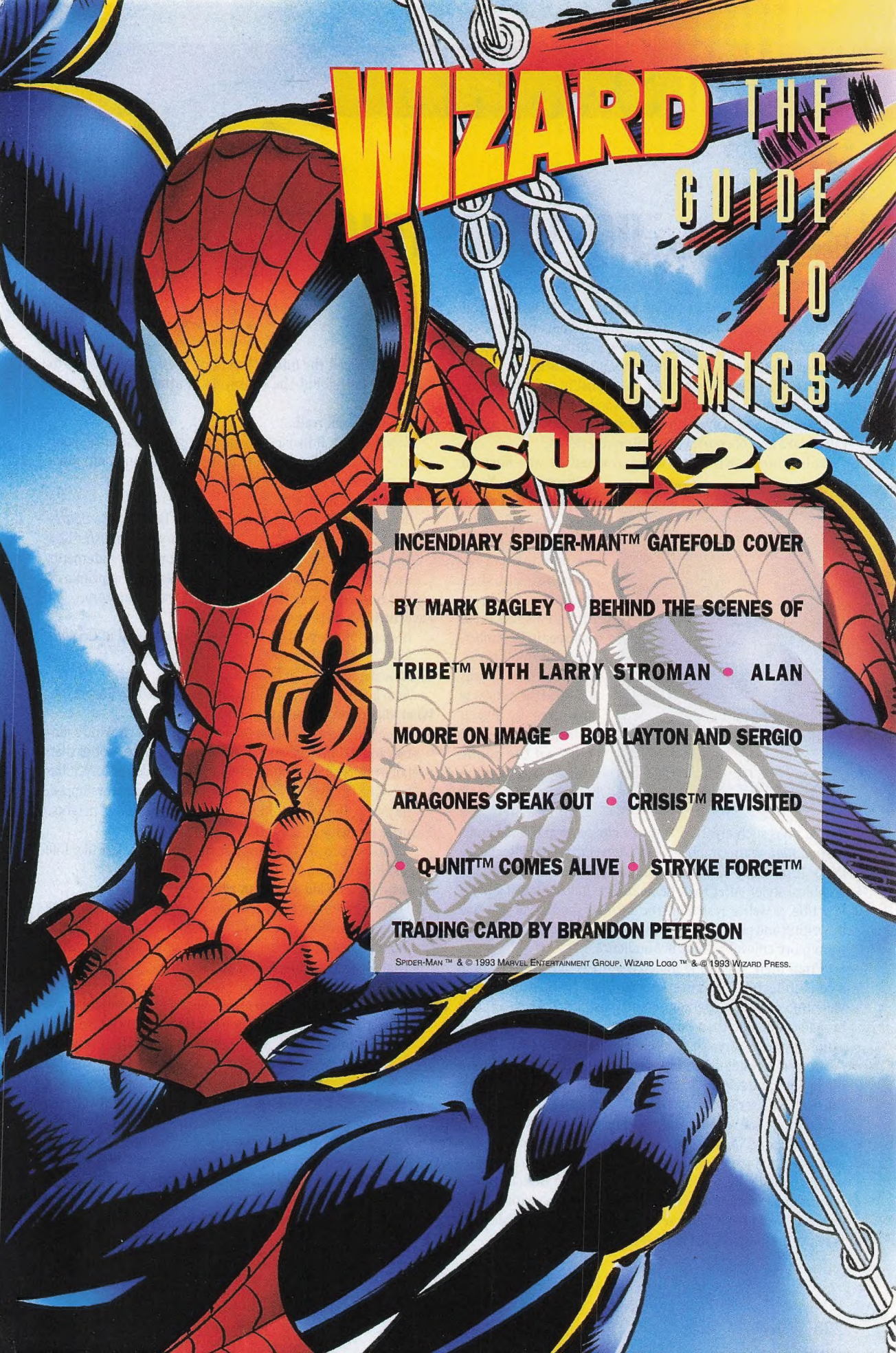
WIZARD THE GUIDE TO COMICS
ISSUE 26
INCENDIARY SPIDER-MAN™ GATEFOLD COVER BY MARK BAGLEY • BEHIND THE SCENES OF TRIBE™ WITH LARRY STROMAN • ALAN MOORE ON IMAGE • BOB LAYTON AND SERGIO ARAGONES SPEAK OUT • CRISIS™ REVISITED • Q-UNIT™ COMES ALIVE • STRYKE FORCE™ TRADING CARD BY BRANDON PETERSON
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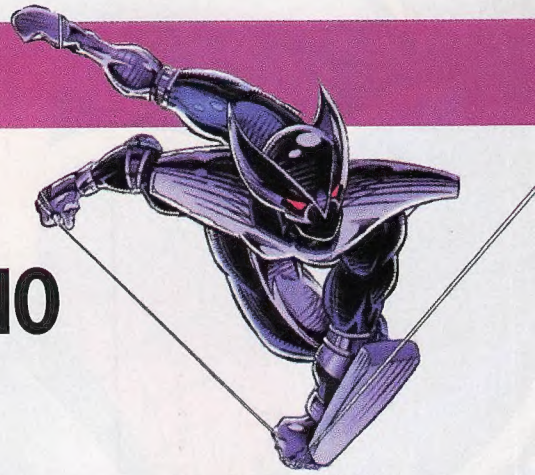
WIZARD Profile



Here's looking at...JIM VALENTINO

Although he isn't exactly a household name yet, Jim Valentino is walking a quiet path to success. Surrounded by the likes of Image partners Rob Liefeld and Jim Lee, Valentino is a low-keyed writer/artist who utilizes dark themes and taut mysteries to convey his humanistic stories.

Valentino's talent stems from a long list of influences that include Stan Lee, Jack Kirby, Wally Wood, Al Capp, R. Crumb, Vaughn Bodé, and many more. With the mention of every name, Valentino's love of comic book history is evident.

Valentino's own history began when he was born in the Bronx, New York. A lover of comic books, the 40-year-old Valentino began his comic book career when he published *Christmas Comics* through a small press publisher in December, 1978. By small press, Valentino says, "It was published the same way most are—by myself through the print shop." Of the comic itself, he says, "It was a humorous first effort."

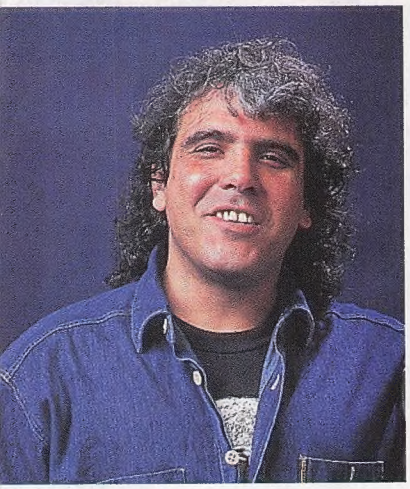


PHOTO BY JOE SCHUYLER

Since then, he moved onto such creative ventures like Aardvark/Vanaheim's *normalman*, Warp Graphics' *Myth Adventures!*, and Renegade Press' three-issue *Valentino* mini-series (done in an autobiographical style). After that, he helped revitalize Marvel's *What If...?* title, as well as reshaping the future of the Marvel Universe by writing and penciling *Guardians of the Galaxy*, making the team more enjoyable for a '90s audience.

From there, Valentino joined the Image bunch to become a co-architect of its "universe." Through the Image banner, Valentino found an opening to showcase his work to a much broader audience than before. It was here that the popular action/mystery story, Shadowhawk, was born.

Currently residing in Southern California, Valentino is working hard on the sequel, *Shadowhawk II*, along with editing the satirical *1963* series.

Coming soon from Valentino's Shadowline, Ink studio is a new *Images of Shadowhawk* title with three-issue story arcs about the character done by different creators. (The first story will be done by Keith Giffen and Alan Grant.) Besides that, a *normalman Special* might be in the works, along with a Shadowhawk "retro-book" with several other artists, but Valentino is reluctant to tip his hat on this project just yet.

SHADOWHAWK™ & © 1993 JIM VALENTINO.

Excited about the future, Valentino says, "I don't aspire to fame or wealth," but the prospects of attaining them look unavoidable.

First comic book read...

Showcase #4. It had a guy who ran really fast against a guy who moved really slow, and that juxtaposition really stuck in my head. I was pretty young at the time.

Favorite comic of all time...

It would be a toss-up between Vaughn Bodé's *Schizophrenia* and "The Flash of Two Worlds" story from *Flash* #123. The first one because it was one of the bravest statements about a person that I've ever seen. The latter is primarily just nostalgia more than anything. It was a fun story.

Favorite work of your own...

It was a four-page story that I did that appeared in *Cerebus* #50. The story was called, "In My Life".

The one person I'd like to meet...

John Lennon. He encapsulated and personified my generation.

What superpower would you want?

The ability to fly. It's everyone's fantasy; it's mankind's fantasy to fly. I honestly don't know what's at the root of that, but in every single culture throughout recorded history, it has been the fantasy to fly. Flying objects have been worshipped. Inversely, the weird thing is, I am deathly afraid of heights.

Favorite munchie at 2 a.m....

A bowl of cereal is my favorite midnight snack. I like Life and Raisin Bran.

Favorite toy as a kid and as an adult...

I didn't have many toys as a kid, so I didn't have a favorite then. I have more toys now than I did then. I just got a new Starship Enterprise that makes a lot of really cool sounds. That's my current favorite.

What do you collect?

I'm more an amasser than a collector. I amass cloisonné pins, PVC figures, special action figures (ones that look nice), trading cards, and enhanced covers for comics.

Favorite pastime or hobby...

I don't have time for pastimes or hobbies. When I'm not working, I have to devote time to my sons and my family.

Favorite television shows...

Star Trek, The Next Generation (I haven't warmed up to *Deep Space Nine*, yet), because I just like it. *The Simpsons* and *Ren & Stimpy* are both good, funny shows.

Why do you read *Wizard*?

For the same reason I read other things—to keep up on what's going on. ☆

BREAKING THROUGH IN OCTOBER

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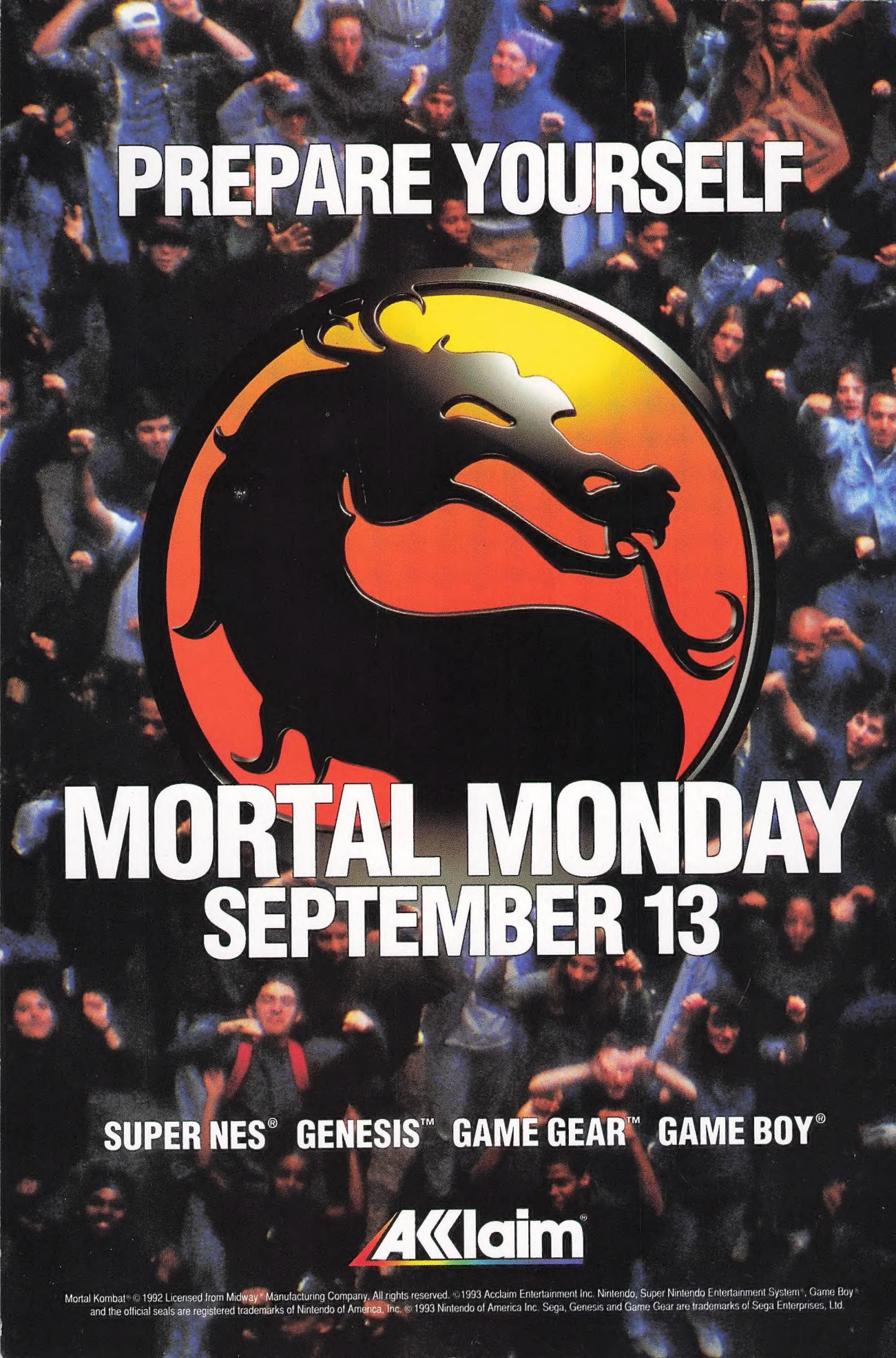
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